



GEORGE R.

GEORGE the Second, by the Grace of GOD, King of *Great Britain, France, and Ireland*, Defender of the Faith, &c. To all to whom these Presents shall come, Greeting:

WHEREAS our trusty and well-beloved *Thomas Bardwell*, of the Parish of *St. George Hanover-Square*, in our County of *Middlesex*, hath, by his Petition, humbly represented to Us, That he hath, after a great many Years Application, Care, Study, Industry, and Expence, composed a Book, in Quarto, which is now ready for the Press, intituled, *THE PRACTICE OF PAINTING AND PERSPECTIVE MADE EASY*, with Copper-Plates; which he apprehends will be of the greatest Use in instructing Our Subjects in the Art of Painting: And being desirous of reaping the Fruits of his great Expence and Labour, most humbly prays Us to grant him Our Royal Licence and Protection, for the sole Printing, Publishing, and Vending, the said Work, in the same manner as has been done in Cases of the like Nature: We being willing to give all due Encouragement to this Undertaking, are graciously pleased to condescend to his Request; and We do by these Presents, so far as may be agreeable with the Statute in that Behalf made and provided, grant unto him the said *Thomas Bardwell*, his Executors, Administrators, and Assigns, Our Licence for the sole Printing, Publishing, and Vending, of the said Work, for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all Our Subjects within Our Kingdoms or Dominions to reprint or abridge the same, either in the like, or in any other Size or Manner whatsoever; or to import, buy, vend, utter, or distribute, any Copies thereof reprinted beyond the Seas, during the aforesaid Term of Fourteen Years; without the Consent and Approbation of the said *Thomas Bardwell*, his Executors, Administrators, and Assigns, under his or their Hands and Seals, first had and obtained, as they will answer the contrary at their Peril; whereof the Commissioners, and other Officers of Our Customs, the Master, Warden, and Company of Stationers, are to take Notice, that due Obedience may be rendered to Our Pleasure herein declared. Given at Our Court at *St. James's* the 29th Day of *January* 1756, in the Twenty-ninth Year of Our Reign.

By His MAJESTY'S Command.

H. FOX.



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THE
PRACTICE of PAINTING
AND
PERSPECTIVE
MADE EASY:

In which is contained,
The ART of PAINTING in OIL,
WITH THE
METHOD of COLOURING,

Under the HEADS of

FIRST PAINTING, or DEAD- COLOURING; SECOND PAINTING; THIRD or LAST PAINTING;	Painting BACK-GROUNDS; On COPYING; DRAPERY-PAINTING; LANDSCAPE-PAINTING;
---	---

AND

A new, short, and familiar Account of the Art of PERSPECTIVE,
illustrated with Copper-Plates, engraved by Mr. *Vivares*.

By *THOMAS BARDWELL*, PAINTER.

L O N D O N:

Printed by S. Richardson;

For the AUTHOR; And Sold by Him, at the *Golden Lamp*, in *Lower
Brook-Street, Grosvener-Square*;

And by A. MILLAR, in the *Strand*; R. and J. DODSLEY, in *Pall-mall*; and
J. and J. RIVINGTON, in *St. Paul's Church-yard*.

M.DCC.LVI.

Price, stitched in Blue Paper, Half a Guinea.

*N. B. No Copy of this Work is genuine that has not my Name,
in my own Hand-writing, affixed to it, on the Back of the
Title;*

Baronell



THOMAS BARONELL, PAINTER

LONDON

*Printed by J. Richardson, at the Golden Lane, in London.
And by A. Millar, in the Strand, R. and J. Bohn, in Pall Mall, and
J. and J. Rivington, in St. Paul's Church-yard.*

M.DCCC.VII

First Edition in this Form, 1857.



TO

The RIGHT HONOURABLE

THE

EARL of ROCHEFORD;

GROOM of the STOLE to His MAJESTY,

AND

One of his MAJESTY'S Most Honourable PRIVY-COUNCIL.

My Lord,

HE fine Arts seem to have a natural Claim to the Patronage of those, whom Taste and Genius inspire with the Love of them, and whose Rank and Fortunes may afford that Support and Encouragement, without which, they would languish and droop in Shade and Obscurity.

The

The Want of this Encouragement, is, possibly, one Reason why these Arts have never flourished among uncivilized uncultivated Nations who, confined by too exact an Equality to the sole View of procuring the Necessaries of Life, have neither Inclination nor Leisure to pursue and cultivate Ornaments and Elegancies that distinguish the polite Parts of the World. An easy Situation, and Freedom from the Distresses of Necessity, depressed with which, the strongest natural Genius struggles in vain to exert itself, are only to be found in the Favour and Protection of the Noble, the Wealthy, and the Powerful.

To this Cause, perhaps, *Europe* owes its Superiority over Climates equally blest with that happy Temperature, which might naturally inspire the noblest Inventions, and excite and animate the Ambition of excelling.

Let this Reason, my Lord, excuse the Presumption of begging Leave to shelter this Work under your Lordship's Patronage. Your Love for the Art of Painting will, I hope, dispose you to favour an Attempt to restore that essential Branch of it which is the Subject of the ensuing Treatise; the Decline of which has been universally acknowledged and lamented; and at the same time, your Judgment, formed on a Knowledge of its Principles, and Conversation with the best Works of the greatest Masters, must prove a sufficient Protection and Recommendation to the World.

Here, my Lord, might I indulge the Warmth of my Heart, I could be tempted to expatiate on a Character, that would employ

DEDICATION.

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employ the utmost of the Painter's Skill, without incurring the Imputation of, what we are so often accused of, Flattery. But I drop the Pencil, though I pretend to some Skill in Colours: Mine are all too faint for the Subject; and I will not daub what I cannot adorn.

The many Favours and Benefits your Lordship has heaped upon me, make this but an Offering of Gratitude most strictly due; and upon this Topic I can never say enough; nor nothing should induce me to be inclined, but as I am sure it would be disagreeable to your Lordship to hear a Repetition of those Favours, your Generosity made it a Pleasure to confer.

May you be long happy, in the pleasing Power of making others so; and may every Object of your Beneficence retain the same grateful Sense of it, and make the same Return, in a sincere Devotion to your Service, with,

My LORD,

Your Lordship's

Most obliged,

Most humble,

and Most obedient Servant,

T. BARDWELL.

DEDICATION

though the name of the Painter's Shop, without recording
the inscription of what we are to do, and of the
but I drop the pencil though I pretend to draw. I am
alone; I am all too late for the subject; and I
will not dare what I cannot adorn.

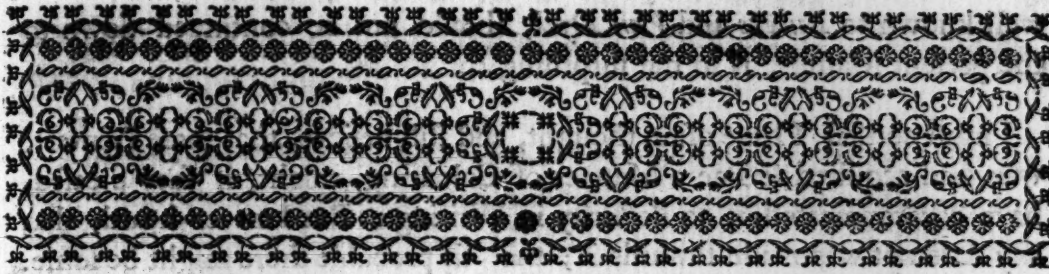
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and upon this Topic I can never say enough; nor can
your Lordship induce me to be induced, but as I am
should be chargeable to your Lordship to bear a
of those favours, your Generosity made it a pleasure to
confer.

May you be long happy in the pleasing Task of making
others so; and may every Object of your Benevolence remain the
same grateful sense of it, and make the same Return in a
sincere Devotion to your Service, with

Yours Lordship
Your Lordship

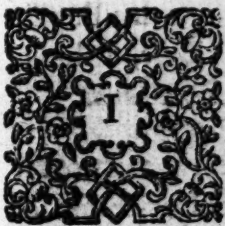
Most humbly
and Most obedient Servant

T. HARDWELL



THE
PRACTICE
OF
PAINTING.

INTRODUCTION.



It is an Observation of *Pliny's*, that the Ancients painted with four Colours only, and out of them made all their Teints. Monsieur *De Piles* is of Opinion, that it was out of these they made their Grounds, or what we call the Dead-colouring.

How it really was, Time has put it out of our Power to determine: But if we suppose those four principal Colours in Perfection, then, I think, it can be no longer doubted, but that from them might be made all the various Colours in Nature. For my part, I cannot believe, that the four capital Colours of the Ancients would mix to that surprising Perfection we see in the Works of *Titian* and *Rubens*. And if we have no certain Knowledge of *their* Method of Colouring who lived in the last Century, how should we understand theirs who lived near Two thousand Years ago? And why the Method and Practice of Colouring, which was so

well known to *Rubens* and *Van Dyck*, should not be continued down to the present Masters, is to me surprising.

I must confess, I have often thought, and still believe, that those Painters, who had acquired so fine a Manner of Colouring, might, if they pleased, have communicated it to Posterity in Writing: But I never heard, that any Attempt was made towards it; tho' 'tis probable there might be some. It is astonishing, nevertheless, all *Europe* should suffer alike at the same time, for want of that noble Frankness and generous Spirit, which might have been expected from those Masters; and which would have done the World more Service than their Pictures.

It is plain, from the Works of their Pupils, that they knew it, because in their Pictures we see the same Sort of Colours and Colouring: And from the little Variety of capital Colours, and Sameness of Method used by them, it is not to be doubted but the Whole was contained in a few Principles, neither difficult nor tedious.

If we trace the Art through its several Declensions, we shall find *Rembrandt*, who was Master of all the Parts of Colouring in the highest Degree, lived to the Year 1668. Next to him was *Zouft*, who died in *England* about eight Years after. *Lely* lived to the Year 1680. *Reily*, who was *Zouft's* Disciple, survived them, and was left the best Colourist we had. Mr. *Richardson*, who died about the Year 1745, was his Pupil; but, in my Opinion, in point of Merit much his Inferior. *Reily*, I think, declined in the same Proportion to *Zouft*, that *Zouft* did to *Rembrandt*.

As all these Masters, from *Rembrandt*, sunk gradually below each other in the Art of Colouring, we may with Certainty date the Declension of that Art from him.

I cannot attribute this gradual Degeneracy in the Knowledge of so charming an Art to any thing but Inability, or want of that Generosity I have before mentioned, or both. Tho' these Gentlemen were not able to give us so perfect an Account, as the Great Masters, yet they might have communicated what they learned from them; and if it was against their own private Interest to have published it whilst they practised, they should, out of a general Regard to Men of Taste, and to the Art itself, have left it behind

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behind them, to have given to Posterity an Opportunity of reaping the Benefit of their Studies.

I flatter myself that the following Sheets, compiled originally for my own Use, contain something that may be of Consequence in studying this Art; and hope the practicable Method of Colouring here laid down, which has been the Result of much Study, and long Experience, and which I now use, will be found both useful and agreeable.

In the Course of studying this Part of my Art, as I could have no Assistance from the Living, I found myself obliged to make my Court to the Dead; I mean their Works. And tho' I have had very little Opportunity to study even them; yet, from the few I have copied, I have, after a tedious Course of Mistakes, at last, by mere Dint of Labour, and the Assistance of Genius, such as it is, found the following Method of Colouring very easy and expeditious.

Painters, says De Piles, spend many Years in the Search of Knowledge, which they might have attained in a little time, had they hit at first upon the right Path. This Truth I have experienced; and confess, that the Works of *Van Dyck* and *Rembrandt* are the surest Guides to Nature. It is out of these most excellent Masters, that I have established my Method: It is from their Pictures I have found the first Lay of Colours; and from them I have learned the Virgin Tints, and finishing Secrets; tho' I have always applied them to Practice from Nature.

In the Method of my Work, I begin with a short and plain Account of the principal COLOURS used in the FLESH: Next I follow with the principal TEINTS.

FIRST PAINTING, or DEAD-COLOURING.

SECOND PAINTING.

THIRD, or LAST PAINTING.

Of Painting BACK-GROUNDS.

Some Remarks on COPYING.

Of DRAPERY-PAINTING.

Of LANDSCAPE-PAINTING.

A new, short, and familiar Account of the Art of PERSPECTIVE.

All these Particulars I have endeavoured to make familiar, clear, and instructive, without Design to flatter or offend; and thro' the whole Course of the Work I have had the utmost Regard to Truth.

The Motive of my Publishing is solely the Benefit of the Art. Such as are born with a happy Genius, tho' destitute of a Master or Guide, may, from these Instructions, acquire a competent Knowledge of Colouring, almost without studying. Here the Lovers of Painting, who study for their Pleasure and Amusement, may be conducted easily, step by step, to the Secrets of that Art, which, of all the designing ones, affords perhaps the greatest Pleasure to the Mind.

It may be objected to me by some, That my own Works do not shew I have either acquired or revived that Art, which, according to my own Confession, has a long time lain dormant. I am not the proper Person to answer this Objection: Nevertheless, I have some Copies by me, that I will leave to Judges to compare, in this Point, with any Painting that has been done for the last sixty or seventy Years. And I believe I could convince any Artist, even at twice painting a Head from the great Masters, that my Method will certainly answer to all their Variety of Colouring. And sure every sensible Painter will grant, that that Method which comes nearest to *Van Dyck* and *Rembrandt*, will certainly be the nearest Way to Nature.

Since I have established myself in these Principles, I must inform the Reader, that I make no Difference in the Method of the Working between Copying, and painting from Nature. Had I known, at my first setting out, as much as I have since learned, I should have approached much nearer to those great Masters. Others, who have the Advantage of Youth, may, I am persuaded, attain the End I propose. It is for them that I write; and most sincerely wish the Rules I lay down may contribute to restore so divine an Art.

Monfieur De Piles says, *Titian and Rembrandt prepared their first Lay, or Grounds, very near alike; and with Colours that kindly united, and were as near to the Life as possible; on which they laid their Virgin Tints with light Strokes of the Pencil; and thus they imitated the Force and Freshness of Nature.*

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Nature. ——— They were convinced that there were certain Colours, which destroyed each other, if they were mixed to Excess; and that they should be as little shaken as possible by the Motion of the Pencil.

It would be Folly in any Man, at this present time, to assume so much Knowledge in the Art of Painting, as Monsieur *De Piles* really had; who was a Man of Genius and Learning, that made Painting his principal Study, and travelled on purpose to complete his Knowledge in that delightful Art; was intimately acquainted with the Painters in his time, who assisted him in studying the Works of the Great Masters, which he carefully examined; and from which he made his Reflections, and judicious Remarks. This was when the Works of *Van Dyck* and *Rembrandt* were more in Perfection, and in an Age when Painting was better understood.

Is it possible for any thing to be more plain and intelligible, than these two most excellent Remarks of Monsieur *De Piles*; which contain the principal Matter and Foundation of Colouring? This is vastly different from theirs, whose Colouring is, as they pretend, to change and wear to the Complexion: Tho' this may answer their Purposes, yet none that study the Art of Colouring will, I hope, believe it. It is certainly true, that the Great Masters imitated Nature in their First Painting or Dead-colouring, so far as they could without dirtying the Colours, omitting only the finishing Touches and Colours, that should come last; which I design to shew in the Course of this Work, in the most intelligible manner I can, and exactly to the Rules and Method of my present Practice.

Some Painters imagine the Great Masters had Colours, which we have no Knowledge of; and it is probable they might: Yet I confess, I see none in the Pictures of *Van Dyck* and *Rembrandt*, but what are common to Painters; only some of them are better than ours, which would be remedied, if that Art was more encouraged by the Painters. Those we have, I am convinced, would appear much finer, if they were laid on proper Grounds.

A Painter should have as great a Regard to his First Lay, as he has to the succeeding Parts of his Work. Sir *Godfrey Kneller*, in *Lely's* time, studied his Manner, and prepared his Grounds, and First Lay of Colours,

on such Cloths as *Lely* used : But after his Death he soon fell into a slighter manner, which was more agreeable to his Genius and Inclination, and invented the cold grey-coloured Cloths, on which he established his slight expeditious manner. Then was the time, when the Painters exposed their Understanding, in neglecting the charming Stile of *Van Dyck*, to follow *Kneller*. But tho' Colouring was not his Talent, yet he was in his time the best Face-painter in *Europe* : Nor has there been an Artist since him, whose Heads can stand any Comparison with his. After him, Colouring hung here for some time between the Manners of Mr. *Richardson* and *Rosalba* ; the Followers of the latter failing in Oil, established her Method.

Having traced the Art of Painting thro' its several Declensions, I will venture to give my Opinion on it, as it stands at this present time, in regard to Portraiture ; and hope to do it such a manner, as to offend no-body that may differ from me. If I may be allowed to judge from the Pictures brought home by Gentlemen from abroad, as the Works of the most eminent living Masters, I may, without Partiality, affirm, that Face-painting is no-where so well performed as in *England*, notwithstanding the Prejudices of some in favour of Foreigners : Nor is it at all surprising it should be so ; since, where there is the greatest Encouragement to an Art, thither the most eminent Masters in that Art will resort, and there it will be improved to its greatest Height. It is well known, that no Nation in the World delights so much in Face-painting, or gives so generous Encouragement to it, as our own ; and it is equally known, that no Country affords such Helps in regard to beautiful Nature. We have also the greatest Number of *Van Dyck's* Pictures, and the rest of the best Face-painters (*Rembrandt* excepted), of any People : And it seems reasonable, from these Observations, which are founded on Matter of Fact, to infer, that *England* is preferable to all other Nations whatsoever in this respect, and the best Place for studying the Art of Face-painting.

I cannot but indulge a sort of Compassion for those Artists, as I do for other mistaken Men, who conceive it absolutely necessary to traverse *Italy* and other Countries, wasting that Time abroad, which, in my humble Opinion, may be employed at least as well at home, in studying the Works of *Van Dyck*, and the inimitable Beauties of the *English* Ladies, which I think

think as much preferable to the Antiques, as the animated Beauties of Nature are to the cold Imitations of her in Stone.

I am informed there is a Scheme on Foot to establish an Academy for Painting and Sculpture: I wish it may succeed, as it must probably in time improve those Arts to the highest Perfection, and will of course do Honour to the Nation, and to the Nobility, who will, from frequenting it for their Amusement, learn the Principles of those Arts, and so become real Judges.



Of the principal COLOURS used in the Flesh, from which all the Taints are made.

1. **F**LAKE-WHITE, or FINE WHITE, is the very best White we have. This Colour should be ground with the finest Poppy Oil that can be made. At present our White is bad, on account of the Oil, which is not really Poppy. White is a friendly working Colour, and comes forward with Yellows and Reds, but retires with Blues and Greens. It is the Nature of all Whites to sink into whatever Ground they are laid on; therefore they should be laid on white Grounds.

2. **IVORY-BLACK** is the best Black we have: It is a Colour which sympathizes and mixes kindly with all the other. It is a true Shade for Blue. Ivory-Black and a little Indian Red make the best general Shadow-colour that can be. It is ground with Linseed Oil, and used with drying Oil. Black is a cold retiring Colour.

3. **ULTRAMARINE** is the finest Blue in the World. It is a tender retiring Colour, and never glares; and is a beautiful glazing Colour: It is used with Poppy Oil.

4. **PRUSSIAN** is a very fine Blue, and a kind working Colour. It is ground with Linseed Oil, tho' I think Nut Oil is more proper. It should never be used in the Flesh, but in the green Teint, and the Eyes.

5. **LIGHT**

5. **LIGHT OKER** is a friendly mixing Colour, and of great Use in the Flesh : It is usually ground with Linseed Oil, but Nut Oil is better. All Yellows are strengthened with Reds, and weakened with Blues and Greens.

6. **LIGHT RED** is nothing but fine light Oker burnt : This and White in mixing produce the most perfect Flesh-colour that can be made. It is a beautiful, clean, kind, working Colour ; but too strong for the White ; and therefore will grow darker. It should be ground and used with Nut Oil.

7. **NO VERMILLION**, but what is made of the true native Cinnabar, should ever be used. It will not glaze ; but is a fine Colour when it is glazed. It is ground with Linseed Oil, and should be used with drying Oil.

8. **CARMINE** is the most beautiful Crimson that can be : It is a middle Colour between Lake and Vermillion ; is a fine working Colour ; and glazes delightfully. It should be ground with Nut Oil, and used with drying Oil.

9. **LAKE** is a tender, sympathizing, deep Red ; but of no strong Body ; therefore it should be strengthened with Indian Red. It is the best glazing Colour that can be used. It is ground with Linseed Oil, and used with drying Oil.

10. **INDIAN RED** is a strong, pleasant, working Colour ; but will not glaze well ; and when mixed with White, falls a little into the Lead. It is ground and used as the Lake.

11. **BROWN PINK** is a fine glazing Colour ; but of no strong Body : In the Flesh it should never join, or mix with the Lights ; because this Colour and White antipathize, and mix of a warm dirty Hue ; for which Reason their Joinings should be blended with a cold middle Teint. In glazing of Shadows, it should be laid before the other Colours, that are to enrich it : It is one of the finishing Colours, and therefore should never be used in the First Painting. It is strengthened with burnt Umber,

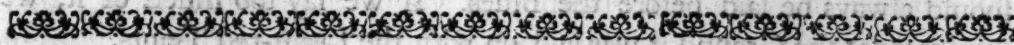
and

T E I N T S.

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and weakened with Terraverte; ground with Linseed Oil, and used with drying Oil.

12. BURN'T UMBER is a fine warm Brown, and a good working strong Colour: It is of great Use in the Hair, and mixes finely with the warm Shade.



Of the principal TEINTS that are absolutely necessary for painting Flesh; all which are made from the principal Colours.

1. **L**IGHT RED TEINT is made of Light Red and White: It is the most kind and best conditioned of all Colours, for the general Ground of the Flesh. With this Colour, and the Shade-Teint, we should make out all the Flesh, like Claro Obscuro, or Mezzotinto. We should also remember, that this Colour will grow darker; because it is in its Nature too strong for the White; therefore we should improve it; that is, mix some Vermillion and White with it, in proportion to the Fairness of the Complexion: And tho' it is thus mixed, yet I shall call it the Light-red Teint in all the Course of the Work; because I would not have the Vermillion Teint confounded with it, as if there was no Difference.

2. VERMILLION TEINT is only Vermillion and White, mixed to a middle Teint: It is the most brilliant Light-red that can be: It agrees best with the White, Light-red, and Yellow Teints.

3. CARMINE TEINT is Carmine and White only, mixed to a middle Teint: It is of all Colours the most beautiful Red that can be for the Cheeks and Lips: It is one of the finishing Colours, and should never be used in the First Painting, but laid upon the finishing Colours, without mixing.

4. ROSE TEINT is made of the Red Shade and White, mixed to a middle Degree, or lighter: It is one of the cleanest and most delicate Teints that

can be used in the Flesh, for clearing up the heavy dirty Colours; and therefore, in changing, will sympathize and mix kindly.

5. **YELLOW TEINT** is often made of *Naples Yellow* and White; but I make it of light Oker and White, which is a good working Colour. Remember the Oker is too strong for the White; therefore we should make a little Allowance in using it. It follows the Light-red Teints, and should always be laid before the Blues. If we lay too much of it, we may recover the Ground it was laid on with the Light-red Teints.

6. **BLUE TEINT** is made of Ultramarine and White, mixed to a lightish Azure: It is a pleasant working Colour: With it we should blend the Gradations. It follows the Yellows; and with them it makes the Greens; and with the Red it produces the Purples. No Colour is so proper for blending down, or softening the Lights into keeping.

7. **LEAD TEINT** is made of Ivory-Black and fine White, mixed to a middle Degree: It is a fine retiring Colour; and therefore is of great Use in the Gradations, and in the Eyes.

8. **GREEN TEINT** is made of Prussian, light Oker, and White: This Colour will dirty the Lights, and should be laid sparingly in the middle Teints. It is most used in the Red Shadows, where they are too strong. It is of a dirty antipathizing Nature.

9. **SHADE-TEINT** is made of Lake, Indian Red, Black, and White, mixed to a beautiful Murrey Colour of a middle Teint: This is the best Colour for the general Ground of Shadows; for which Reason I call it the Shade-Teint: It mixes with the Lights delightfully, and produces a pleasant clean Colour, a little inclined to the redish Pearl. As all the four Colours of its Composition are of a friendly sympathizing Nature, so consequently this will be the same; and therefore may be easily changed, by the Addition of any other Colours.

10. **RED SHADE** is nothing but Lake and a very little Indian Red: It is a charming working Colour, and a good Glazer: It strengthens the Shadows on the Shade-Teint; and receives, when it is wet, the Green and Blue Teints agreeably. It is a good Ground for all dark Shadows.

FIRST PAINTING.

II

11. **WARM SHADE** is made of Lake and Brown Pink, mixed to a middle Degree: It is a fine Colour for strengthening the Shadows on the Shade-Teint, when they are wet or dry. We must take care that it does not touch the Lights, because they will mix of a dirty Snuff-Colour; and therefore should be softened with a tender cold Teint.

12. **DARK SHADE** is made of Ivory-Black and a little Indian Red only. This Colour mixes very kindly with the Red Shade, and sympathizes agreeably with the middle Teints in the Dead-colouring. It is a charming glazing Colour for the Eye-brows and darkeſt Shadows. It is of all the moſt excellent Shadow-Colour, and one of the fineſt working Colours we have.



FIRST PAINTING.

The Colours and Teints that are neceſſary for the Firſt Painting of the Fleſh.

1. **F**INE White.
2. Light Oker-----and its two Teints.
3. Light Red -----and its two Teints.
4. Vermillion -----and its Teint.
5. A Teint made of Lake, Vermillion, and White.
6. Roſe Teint.
7. Blue Teint.
8. Lead Teint
9. Green Teint.
10. Half-ſhade Teint---is made of Indian Red, and White.
11. Shade-Teint.
12. Red Shade.
13. Warm Shade.

The Finiſhing Pallet for a fine Complexion requires fix more; viz. Carmine and its Teint, Lake, Brown Pink, Ivory-Black, and Pruſſian Blue.

The First Painting, or Dead-colouring, I divide into Two Parts: The First, I call the First Lay, or Ground; the Second, the Laying on the Virgin Tints.

The first Lay of Colours consists of Two Parts: The one is the Work of the Shadows only, and the other that of the Lights.

The Work of the Shadows is to make out all the Drawing, very correctly, with the Shade-Teint, in the same manner as if it was to be done with this Colour only; and remember to drive or lay the Colour sparingly. The Lights should be all laid in with the Light-red Teint, in different Degrees, as we see them in Nature: These two Colours united produce a clean tender Middle Teint; for, mixing with the Shade-Teint, they turn to a pearly Hue; and by strengthening them with the Light-red, we may work to a very good Resemblance. In uniting the Lights and Shades, we should use a long Softener, about the Size of a large Swan's-quill; which will help to bring the Work into Character, and leave the Colouring more delicate; then go over the darkest Shadows with the Red or Warm Shade, which will finish the first Lay.

The Warm Shade being laid on the Shade-Teint, improves it to a warmer Hue; but if laid instead of the Shade-Teint, it will dirty and spoil the Colours it mixes with; and if the Red Shade be laid first, instead of the Shade-Teint, the Shadows would then appear too red and bloody; therefore, notwithstanding these two Colours are the best that can be for the Shadows, yet they are too strong to be laid alone; which is a Proof of the great Use and Merit of the Shade-Teint. Here we may observe, that the Shade and Light-red Tints are so friendly and delicate in their Natures, that they will not dirty, tho' we are continually changing them: How proper then, and agreeable to our Purpose, are they, for making the most principal Part of the Likeness, when in altering and changing they always produce a clean Colour of the inviting pearly Hue?

The Second Part of the First Painting.

In order to finish the First Painting, improve the Reds and Yellows to the Complexion, and after them the Blues; observing, that the Blues on the Reds make the Purple, and on the Yellows produce the Green. The
same

same Method is to be understood of the Shadows ; but be sure to leave them clean, and not too dark : Therefore Allowance should be made in their Grounds with the Light-red ; because glazing them will make them darker. When the Cloth is of a dark or bad Colour, there must be a strong Body of Colour laid all over the Shadows, such as will not sink into the Ground, but appear warm, and a little lighter than the Life, so that it may be of the same Forwardness to finish, as if it had been a light Ground. Therefore the Business of Dead-colouring is, that we leave it always in the same Order for finishing, tho' the Colour of the Cloth be quite the Reverse.

I am convinced by Experience, that the Grounds of Shadows, in what we call the Dead-colouring, should be such as will support the Character of the finishing Colours ; which Ground must be clean, and a little lighter than the finishing Colours ; I say, a little lighter, because the Finishing of Shadows is glazing ; and no other Method but glazing can leave such Brilliancy and Beauty as they ought to have : For I find, that glazing the Shadows in the First Painting is not so proper as laying a Body of Shadow-colours, that are very near to the Life, tho' a little lighter : These may be glazed and touched upon, when dry, with a great deal of Ease : But if we begin the First Painting with glazing, we shall find it will stare, and be of no use ; and the solid Colours, which are laid on it, will look heavy and dull ; therefore all Shadows and Colours, that are to be glazed, should be done with Colours of a clean solid Body ; because the Glazing is more lasting, and has the best Effect, on such Colours. Remember to leave no Roughness ; I mean such as will appear rough, and interrupt or hurt the Character of the finishing Colours ; which, by examining the Work whilst it is wet, with a soft Tool, or when it is dry, with a Knife, may be avoided, as it will easily take off the Knots and roughest Parts.

The Light-red and White improved is superior to all other Colours for the first Lay or Ground ; which should be always done with a full Pencil of stiff Colour, made brighter than the Life, because it will sink a little in drying. The greater the Body and Quantity of Colour, and the stiffer it is laid, the less it will sink : Every Colour in drying will sink, and partake, in proportion to its Body, of the Colour it is laid on : Therefore all the Lights of the Flesh, if not laid on a light Ground, must conse-

quently

quently change a little from the Life, if there is no Allowance made. The Shade-Teint for the Shadows should fall into the Rose Teint, as the Complexion grows delicate; all which should be lightly united, with a soft long pointed Hog-tool, to the Lights, making out the Whole like Mezzotinto.

I believe the great Masters very seldom sweetened or softened the Colours; but in uniting the first Lay, they were very careful in preserving the Brightness of their Colours, and therefore did not work them below the Complexion. For to force or keep up a Brilliancy in the Grounds, can only be done with the Whites, Reds, and Yellows; which Method will make up for the Deficiency of the White Grounds: Therefore, the First Painting should be left bright and bold, and the less the Colours are broken the better. We should forbear using any Colours that will prejudice them, and be contented to add what is wanted the next Painting; where if we fail, a clean Rag will restore the first Ground.



SECOND PAINTING.

THE Second Painting begins with laying on the least Quantity that can be of Poppy Oil; then wipe it almost all off, with a dry Piece of a Silk Handkerchief.

The Second Painting is also divided into Two Parts: One I call the first Lay of the Second Painting; which is scumbling the Lights, and glazing the Shadows: The other, finishing the Complexion with the Virgin Teints, and improving the Likeness, as far as we can, without daubing.

SCUMBLING, is going over the Lights, where they are to be changed, with the Light-red Teints, or some other of their own Colours, such as will always clear and improve the Complexion, with short stiff Pencils; but such Parts only as require it; otherwise the Beauty of the first Painting will be spoiled, and we make ourselves double Work.

The Light-red Teint improved, is the very best Colour that can be for Scumbling, and improving the Complexion in general. Where the Shadows
and

and Drawing are to be corrected, we should do it with the Shade-Teint, by driving the Colour very stiff and bare, that we may the easier retouch and change it with the finishing Teints. Some Parts of the Shadows should be glazed with some of the transparent Shadow-Colours, such as will improve, and come very near to the Life; but be sure not to lay on too much of it, for fear of losing the Hue of the first Painting, the Ground of which should always appear through the Glazing. Be very careful, in uniting the Lights and Shades, that they do not mix dead and meally; for the more the Lights mix with the Shades, the more meally those Shades will appear. Thus far the Complexion is prepared and improved, in order to receive the Virgin Teints and finishing Touches.

The Second Part of the Second Painting,

Is to go over the Complexion with the Virgin Teints: These are the Colours which improve the Colouring to the greatest Perfection, both in the Lights and Shadows. This should be done in the same manner as we laid them in the second Part of the first Painting; that is, with the Reds, Yellows, and Blues; blending them with delicate light Touches of the tender middle Teints, without softening. We should leave the Teints and their Grounds clean and distinct, and be content to leave off whilst the Work is safe and unfulled, leaving what is farther required for the next Sitting; for, in attempting the finishing Touches before the other is dry, we lose the Spirit and Drawing, and dirty where-ever we touch.

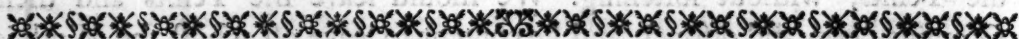
The THIRD PAINTING, or FINISHING.

IT is to be supposed the Complexion now wants very little more than a few light Touches; therefore there will be no Occasion for oiling.

Begin with correcting all the Glazing; first, where the Glazing serves as a Ground or under Part; then we should determine what should be done next, before we do it, so that we may be able to make the Alteration on the Part with one Stroke of the Pencil. By this Method, we preserve both

both the Glazing and the Tints; but if it happens that we cannot lay such Variety of Tints and finishing Colours as we intended, it is much better to leave off while the Work is safe and in good Order; because those few Touches, which would endanger the Beauty of the Colouring, may easily be done, if we have Patience to stay till the Colours are dry; and then, without oiling, add those Finishings with free light Strokes of the Pencil.

I believe that *Rembrandt* touched upon his best Pictures a great many Times, letting them dry between: It was this Method, most certainly, which gave them that surprising Force and Spirit, which is so inimitable. I find it much easier to soften the over-strong Tints when they are dry, than when they are wet; because we may add the very Colours that are wanting, without endangering the dry Work. If any of the Colours of the Pallet want to be a little changed to the Life, when we are painting, it is much better to do it with the Knife on the Pallet, than with the Pencil; because the Knife will mix, and leave it in good Order for the Pencil.



Of BACK-GROUNDS.

VAN Dyck made out the Keeping in his Back-grounds more from the different Opposition and Harmony of the Colours, than from his Knowledge of the *Claro Oscuro*. I confess I cannot find in his Pictures that Intelligence of Light and Shade, which is so striking and beautiful in *Rembrandt's*: *Van Dyck's* general Method was to be very still and mellow, and to break the Colours of the Ground with those of the Drapery. This will certainly produce Harmony, the Principles of which Method belong only to the Art of Colouring: But it is the Knowledge of Light and Shade which gives that surprising Force and Strength, which, at first Sight, we find in *Rembrandt's* Works. I have seen a Picture of a Lady, where he has made the Ground just light enough to shew her Complexion and Hair, which was a dark Brown, in the greatest Perfection: The Ground was a Wall, which, near to the Face, was lighter than the Shadows of the Flesh, and

and the Light diminished so artfully in the Gradations, that though the Part round the Head was much darker, yet it appeared to be of the same Colour with that near the Flesh. I must own, I like this Method of relieving the Head from the Ground, better than *Van Dyck's* Method, where he has made the Ground almost of the same Colour with the Hair; and though I admire his Way of breaking the Colours of the Ground with those of the Draperies, yet I am not so much pleased, where there appears too near a Sameness, as I have seen in some of his Pictures, where he has carried this Principle so near, that it is almost imperceptible. In *Rembrandt's* Pictures at *Yarmouth*, the Lights and Shades are as visible as those in his Prints, and are remarkably broad, clear, and still; the Shadows are very warm and thin, and look as if they were painted all at once, with a Plenty of Colour, which appears transparent: Which Transparency was done by Glazing the dead Colouring.

The principal Colours that are necessary for painting of Back-grounds in Portraiture, as Walls, Buildings, or the like, are White, Black, Indian Red, Light and Brown Oker, Prussian, and burnt Umber, from which the eight principal Tints are made, as follows :

1. PEARL is made of Black, White, and a little Indian Red.
2. LEAD, of Black and White, mixt to a dark Lead Colour.
3. YELLOW, of Brown Oker and White.
4. OLIVE, of Light Oker, Prussian, and White.
5. FLESH, of Indian Red and White, mixt to a Middle Teint.
6. MURREY, of Indian Red, White, and a little Black, mixt to a kind of Purple, of a Middle Teint.
7. STONE, of White, Umber, Black, and Indian Red.
8. DARK-SHADE, of Black and Indian Red only.

Here the Lead Teint serves for the Blues; the Flesh Teint mixes agreeably with the Lead; and the Murrey is a very good blending Colour, and of great Use where the Olive is too strong. The Umber, White, and Dark Shade, will produce a fine Variety of Stone Colours: The Dark Shade and Umber, used plentifully with drying Oil, make a charming warm Shadow-Colour. All the Colours should be laid with drying Oil only, because they mix and set the better with the Softener.

Where the Marks of the Trowel are so strong in the Priming of the Cloth, that one Body of Colours will not be sufficient to conceal it, we should lay a Colour to prevent it; which should be dry, before we begin with those Parts that we expect to finish at once Painting.

THE Method of Painting Back-grounds, I divide into two Parts.

The First Part is the Work of the First Lay: The Second is to follow on that with the Finishing Teints.

Of the First Lay.

WE should always begin from the shadowed Side of the Head, and paint the Lights first; from them go into the Gradations and Shadows, which should be done with a large stiffish Tool, very sparingly, with the Dark Shade and White, a little changed with the Colours that will give it more of the required Hue, but very near in regard to Tone and Strength; leaving them like Mezzotinto.

The dark and warm Shadows should be laid before the Colours that join them: This we should do with the dark Shade and Umber, drove with drying Oil: I say, before the Colours that join them, because, if those Colours were laid on first, they would interrupt and spoil the Transparency, which is their greatest Beauty. The more the First Lay is drove, the easier and better we may change it with the Finishing Teints; therefore we may lay them with the greater Body.

The Second Part is to follow directly, whilst the First Lay is wet, with those Teints that we think are most proper to harmonize and finish with.

Begin with the Lights first; and remember, as we heighten and finish them, we do it with warmer Colours; and let those be accompanied with fine tender cold Teints. The lightest part of the Ground is always nearest to the shadowed Side of the Head: This is the Part which governs all the rest; and should be painted with a Variety of light, warm, clear Colours, which vanish, and lose their Strength imperceptibly, in the Gradations.

These

These should be laid with a kind of cloudy Touch, rather than spotted; and we must take care that we do not cover too much of the First Lay, but consider it as the principal Colour.

From the Lights we go to the Gradations and Shadows; for when the Lights are well adapted to produce and support the Head, it is easy, I think, to fall from them into whatever kind of Shadows we shall find most proper for our Work: Then soften and blend the Whole with a long large Hog-tool; which, with the Strength and Body of the drying Oil, will melt and sweeten all together, in such a flattering Manner, as will seem surpris-ingly finished. Remember the Teints will sink, and lose a little of their Strength and Beauty in drying. All the Grounds, as Walls, &c. should be finished at once Painting; but if they want to be changed, we may glaze them with a little of the dark Shade and drying Oil, drove very bare; on which, with a few light Touches of the Colour that is wanting, we may improve their Hue. The dark Shadows may also be strengthened and improved by Glazing, which should be done after the Figures are near finished, for fear of making them too strong.

I see Rembrandt's Grounds are rather brighter in the Lights, and have more Variety of Teints, than any other Painter's: And to be sure he had observed, and justly too, that those Teints diminish in Proportion with the Lights: Therefore his Shadows have but a faint Appearance of Teints. He understood the Gradations in Perfection, by mixing and breaking the First Lay of Colours, so artfully, that they flatter us in regard to their real Strength.

Presnoy says, Let the Field or Ground of the Picture be pleasant, free, transient, light, and well united with Colours which are of a friendly Nature to each other, and of such a Mixture, as that there may be something in it of every Colour that composes your Work, as it were the Contents of your Pallet.

De Piles says, Variety of Teints, very near of the same Tone, employed in the same Figure, and often upon the same Part, with Moderation, contribute much to Harmony.

All the Curtains should be dead-coloured when we paint the Ground; and should be done with clean Colours, of a near Hue to the intended

Curtain; such as will support the finishing Colours. Do it with a tender sort of Keeping, and near in regard to their Tone in the Lights, but much softer in the Shadows. All which should be mixed and broken with the Colours of the Ground; and, as *Fresnoy* says, *Bodies that are back in the Ground, should be painted with Colours allied to those of the Ground itself.* It will often happen, for want of the Life, or some Design, that we cannot make the Folds the first Painting; we should then leave the Masses of Light and Shadow, in regard to the Keeping of the Picture, broad and well united together, such as may seem easy to finish on. The Colours of the Landskip, in Back-grounds, should be broke and softened also with those of the Parts which join them. This Method brings them into Keeping, which will make all the Parts of the Ground as it were of one Piece, so that the different Parts do not stare, nor cut at their Extremities.

The Sky should be broke with the Lead and the Flesh Tints: The Murrey Teint is of great Use in the Grounds of distant Objects; and the Umber and Dark Shade in the near Grounds: The Greens should be more beautiful than we intend them, because they will fade and grow darker. After all is painted, we should go over the Whole very lightly with the Softener, as we did the Grounds, which will make it look agreeably finished.

On COPYING.

THE Author of the *Analysis of Beauty*, has given his Opinion of Copying in his true Spirit and Genius; treating with Ridicule one of the most useful Parts of Painting. This I impute to his Want of Skill in this Branch of the Art, or to a most ill-grounded Prejudice: For is it reasonable to believe, that a Painter, who understands the true Merit of Copying, would treat that Part of the Art with Contempt, which the greatest Masters have always practised and esteemed? Men of common Sense know, that the Artists in all Ages have copied and studied each other, in whatever they found most for their Purpose, and for the Advancement

ment of their Art: Was it not for this, the Art itself would soon dwindle and decay; and I wish this has not been the Case with us.

Rubens studied principally the Works of *Titian*, *Paul Veronese*, and *Tintoret*; that is, he copied such of their Pictures as he thought most worthy his Imitation, and kept them for his own Use.

Van Dyck copied *Titian*, and all the *Venetian School*; or, in *De Piles's* Phrase, *skimmed their Cream*. *Teniers* is celebrated for transforming himself into as many Masters as he copied; which he did so exactly, that it is hard to distinguish the Copies from the Originals. *Hanneman's* Copies of *Van Dyck* are taken for the Originals of that great Master. I have seen Copies by *Stone*, sold at great Prices for undoubted Originals, notwithstanding they were divested of that free Pencilling, and charming Variety of Tints, which are so apparent in *Van Dyck*. *Buckshorn* was one of the last good Copiers we have had in *England*; the rest that followed him and his Master *Lely*, soon dwindled to Half-Artists. There is a Copy of *Buckshorn's* Painting after *Van Dyck*, which I like much better than any of *Stone's*: I mean the Picture of the Earl of *Strafford* and his Secretary, in the Marquis of *Rockingham's* Collection, which is well painted, and deservedly esteemed.

I believe every one, that has heard of *Andrea del Sarto's* Copy of *Leo the Tenth*, painted by *Raphael* and *Julio Romano*, will be convinced of the great Use and Merit of an Art, to which is owing that great Number of Originals now abounding in every Country. By Originals, I mean Pictures imposed as such, by our ingenious and honest Dealers, to adorn the Cabinets of the Virtuosi and Connoisseurs.

It is surprising, that since the Age of these great Masters, we have not had a Man able to make a fine Copy from any one of their Pictures: And I believe, if such a Genius should hereafter arise, it is to be feared the Destroyers of the Art, if they are suffered to go on, will scour off the Remains of their Beauties, so that very little will be left for him to study; and by the End of this Century, there will be none fit for Copying.

It is in vain for a Man to think of making a fine Imitation of any of the Great Masters, without being thoroughly acquainted with the Nature of Colours and of Colouring; and without being clearly convinced, at Sight of the Picture he is going to copy, of the Method and Principles on which it was painted. It is the Want of this Knowledge and Conviction which leads us into so many Errors and Mistakes.

A Painter, that has acquired any Sort of Manner, will always tincture his Copying with the same. Now-a-days we are too apt to fall into a Manner, before we understand the Nature of Colours; which is the Case, where some predominant Colour or Hue appears in all the Complexions alike. For this Reason a Painter, whose Carnations are too red, will certainly make his Copies blush: Or if his Colouring and Shadows be heavy, they will of course fall into the Obscuro. By the same Rule, whatever Tints infect his Colouring, the same will unavoidably taint his Copying; for which there is no Cure, because he himself is infected.

Monfieur De Piles says, *It is very rare to change a bad Manner in Colouring for a better: That Raphael, Michael Angelo, Leonardo da Vinci, Julio Romano, and other great Masters, spent their whole Lives without truly understanding good Colouring.* And tho' Colouring is the principal Excellence in Copying, yet it is necessary that every Artist should avoid a particular Manner with his Pencil, otherwise it will certainly be seen in his Work.

From what has been said on this Subject, I apprehend, it appears, that the Art of Copying, which was practised by the Great Masters, in order to catch each other's Excellencies and Perfections, and by which their noble Works have been so often repeated, and as it were renewed, is so far from deserving Contempt, that it ought to be encouraged, as a thing highly useful, and worthy of Esteem.

Of Painting DRAPERIES.

IN order to understand the Nature, and different Degrees, of Colours or Tints used in painting Draperies, I first determine how many Divisions are absolutely necessary to make the First Lay of Colours, and, after that, the Reflects and Finishing Tints.

The right Method of painting Draperies or Sattins in general, is, to make out the Whole, or what I call the First Lay, with three Colours only; viz. the Lights, Middle Teint, and Shade-Teint.

For the Lights, I mean the Colour of all the High Lights. The Middle Teint should be very near to the general Hue of the Sattin, &c. and of an exact middle Degree between the High Lights and the Shade-Teint. The Shade-Teint I would have dark enough for the general Hue of all the Shadows; for reason which I call it the Shade-Teint.

We should observe, that the Lights should rather incline to a warmish Hue: And the Middle Teint should be made of friendly working Colours, such as will always mix of a clean tender coldish Hue. The Shade-Teint should be made of the same Colours as the Middle Teint, only with less Light; therefore this Teint will also mix of a tender clean Colour. It is with these three Colours we should make out the Whole like Mezzotinto; and we should understand, that all the Beauty and Character of the Folds, the Shape, Attitude, and principal Lights and Shades, are all to be considered, and made with these three Colours only; which should be done to our Satisfaction, before we add any of the Reflects or Finishing Tints.

The Reflects of Drapery and Sattins are generally Productions of their own, and are always lighter than the Shadows on which they are found; and being produced by Light, will consequently have a light warm Colour, mixed with the local Colour that receives them. Here it will be necessary

to

to observe the general Method and Secret in managing the Colours of the First Lay, and those of the Reflects and finishing Teints.

In the First Lay, the High Lights should be laid with a Plenty of stiff Colour, and then shap'd and soften'd into Character with the Middle Teint, very correctly. Where the Gradations of the Lights are slow, as in the large Parts, it will be proper to lay the Middle Teint first at their Extremities, with a Tool that will drive the Colour, and leave it sparingly; because the Lights will mix and lie the better upon it. Next is, to make out all the Parts of the Shadows with the Shade-Teint drove bare. After this comes the Middle Teint, which fills up, and serves as the second Lights and Gradations, and should be managed together very nicely, to character without touching any of the High Lights which finish the First Lay.

The Reflects and Finishing Teints are in general the Antipathies of the First Lay: They will, without great Care, poison and dirty the Colours on which they are laid; and therefore should be laid with a delicate light Touch without softening. If it is over-done, we must remember to recover it with the Colour of the Part on which it was laid: This may be done directly, or when it is dry. We should also observe, whether the Reflects proceed from the same Colour, or any other, that the Method of using them is the same.

Before I proceed to the particular Colours, it will be proper to make some Observations on their Grounds.

It often happens, that the Colour of the Cloth is very improper for the Ground of the Drapery; and when it is so, we should change it with those Colours which we think are most proper to improve and support the finishing Colours. This Method of Dead-colouring must consequently preserve them in their greatest Lustre. In Dead-colouring, we should lay the Lights and Shades in a Manner, so as only to shew a faint Idea of them, with regard to the Shape and Roundings of the Figure. If we have a Design to work from, then it will be proper to make all the large and principal Parts in their Places; which should always be done with a Colour that is clean, and lighter than the intended Drapery, tho' in general of the same Hue: And let the Shadows be no darker than a Middle Teint:

Teint : These should be mix'd and broke in a tender manner, and then soften'd with a large Tool, so that nothing rough or uneven be left to interrupt or hurt the Character of the finishing Colours.

WHITE SATTIN.

All Whites should be painted on white Grounds, laid with a good Body of Colour, by reason this Colour sinks more into the Ground than any other.

There are Four Degrees of Colours in the First Lay to White Sattin : The First is the Fine White for the Lights ; the Second is the First Teint, which is made of fine White and a very little Ivory-Black, mixed to an exact middle Degree between the White and Middle Teint. This Colour follows the White ; and it is with this we should shape the Lights into Character, before we lay on any other : And take care that this First Teint appear distinctly between the White and the Middle Teint, otherwise the Beauty and Character of the Sattin will be spoiled.

The Middle Teint should be made of White, Black, and a little Indian Red : These three Colours are very friendly, and mix to a beautiful clear Colour of a pearly Hue, which has the true Brightness and Warmth of the general Hue of the Sattin. Remember to allow for the Red Hue changing a little to the Lead. If there is Occasion to make any Part in the Middle Teint lighter, we should do it with the First Teint only. This Colour should also be laid sparingly before the White, in all the little Lights that happen in the Middle Tints and Shadows ; on which we should lay the White with one light Touch ; and be sure not to cover all the Part that was made with the First Teint : If we do, it will spoil the Character, and look like a Spot, for want of the softening Edge or Border, which must be between the White and the Middle Teint. The Shade-Teint should be made of the same Colour as the Middle Teint ; but with less White, so that it be dark enough for the Shadows in general ; with which we should make out all the Parts of the Shadows nicely to Character : Which is the Work of the First Lay.

Next come the Reflects and Finishing Teints.

Brown Oker, mixed with the Colour of the Lights, is the most useful Colour in general for all Reflects in Draperies that are produced from their own Colours. All accidental Reflexes are made with the Colour of the Parts from which they are produced, and the local Colours that receive them. There are but two Reflecting Teints wanted for Draperies in general; I mean to any one particular Colour: One should be lighter than the Middle Teint, the other darker. These Colours may be a little changed on the Pallet with the First and Middle Teints, as Occasion requires, or lightly broken on the Part that receives them: But this last Method is not so safe as the other. The Teint sufficient for blending the dark Shadows to the mellow tender Hue, is made with the Shade-Teint and a little Brown Oker; which should be laid on very sparingly, with soft light Touches, for fear of making them dull and heavy. If it should be over-done, we may recover it with the Colour it was laid upon.

We often see a little Blue used in the First Teint of White Sattin. *Van Haecken*, who was the best Drapery-painter we ever had in *England*, did so; and sometimes, instead of the Blue, he used Blue-black, till he found it to be a pernicious Colour, and was therefore obliged to use Blue; because his Middle Teint, which was made only of Black and White, was so very cold, that no other Colour but Blue would make a colder Teint: Yet he managed these cold Colours, in all the Lights and Middle Teints, so agreeably, and so light and easy was his Touch, that we cannot help admiring, and may learn something from him. Tho' he was not so lucky in his Shadows, which were generally of a heavy dirty Hue, this was owing to the Colours he used, and the Method of using them; which will always have such an Effect, when a warm or dirty Colour is mixed with a clean light one; for, being mixed together, they will form a dirty Colour, that must consequently appear so in the Work: But if his Lead or Shade-Teint had been mixed with Indian Red instead of the Oker, and then followed with a few light blending Touches of the Oker-Teint, it would have left them clean and mellow. It is the Want of the Red Hue which makes the White Sattins appear so often like Pewter.

BLUE SATTIN.

Blue Sattin is made of Prussian Blue and Fine White.

The best Ground for Blue is White for the Lights, and Black and White for the Shadows.

The First Lay of Colours for Blue is divided into three Degrees or Tints.

We should first make the Middle Teint of a beautiful Azure; then mix the Colour for the Lights about a middle Degree between that and White. Make the Shade-Teint dark enough for the Shadows in general. All the broad Lights should be laid with a Plenty of Colour, and shap'd to Character with a Middle Teint, before we lay on any other Colours. Remember, the less the Colours are mixed, the better they will appear and stand; for the Lights of Blue should be managed with as much Care as those of White Sattin. Next is to follow with the rest of the Middle Teint, and then make out all the Shadows. The more we drive the Shade-Teint, the better it will receive the Reflects and Finishing Tints. The Shadows should be strengthened and blended with Ivory-Black and some of their own Colour, which will mix with them into a tender mellow Hue.

The Reflects are made as those of White Sattin; that is, with Oker and some of the Lights; which should be perfectly done, as we intend it, at once Painting. The Shadows, when dry, may be a little improved, if there is Occasion to alter them, with the Colours they were made with. The Prussian proper to be used, is that which looks of the most beautiful Azure before it is ground; and the sooner it is used after it is ground, the better it will work and appear.

Velvet may be painted at once. The Method is, to make out the First Lay with the Middle Teint and Shade-Teint; on which we should lay the High Lights with light Touches, and finish the Shadows as we did those of the Sattin: But the nearest Imitation of Velvet we can make, is done by glazing; which is to prepare a Ground or Dead-colouring

DRAPERIES.

Blue.

with such Colours as will, when dry, bear out and support the Glazing Colour in its highest Perfection. The Nature of the Glazing Colour is, to be of a fine transparent Quality, and used simply with Oil only; so that whatever Ground it is laid on, the Whole may appear distinctly thro' it. The best Ground for Blue is made with White and Ivory-Black: The White is for the High Lights, which, with the Middle Teint and Shade-Teint, makes out the First Lay, like Mezzotinto. Remember to make the Middle Teint lighter in Proportion to the Glazing, because that will make it the darker. It is often necessary to cover all but the High Lights with a thin Glazing: I do not mean with a Plenty of Oil in the Colour, but laid with less Quantity than if it was to be done once only. If any of it touch the Lights, we should wipe it off with a clean Rag. The very high Lights should be improved, and made of a fine White, and left to dry. The Glazing Colour is Prussian, ground very fine with Nut Oil; and should be laid with a large stiffish Tool, that will drive the Colour, as Occasion requires. It is on the last Glazing we should strengthen and finish the Shadows.

The greatest Fault in the Colouring of Draperies, is, the painting the Shadows with strong glaring Colours, which destroy the Beauty of the Lights. This is not only the Reverse of Art, but of Nature, whose Beauty always diminishes in Proportion with the Lights: For this Reason we should take care to blend and soften the Shadows with such friendly Colours as will agree with their local Character and Obscurity. Here we may observe, that glazing the Middle Teint, which is made of Black and White, will not produce a Colour so Blue, as if it had been prepared with Prussian and White; yet this Colour will preserve the Beauty of the Lights in the highest Perfection, by reason of its tender obscure Hue, when the Blueness of the other would only diminish them. This Method of glazing the Blue is the general Rule for all Glazing.

When we are glazing Blue, the Lights may be glazed with Ultramarine, tho' all the other Parts are done with Prussian. This Method saves a great Quantity of that valuable Colour, and answers our Purpose as well as if it had all been done with Ultramarine.

Though

Though this general Method of Painting Sattins, is to make the first Lay of Colours with three Degrees or Teints; yet we should understand, in using them, that they produce two more: For the mixing of two different Colours together on the Cloth, will make another of a middle Teint between them: So it is with the Lights and Middle Teint; and with the Middle and Shade-Teint; The first answers to the first Teint in White Sattin; and the last will consequently be a sort of Gradating, or Half-Shade.

If the Lights and Middle Teint mix to a beautiful clean Colour, of a middle Hue between both, there will be no Occasion for a Colour to go between them, as in the Blue Sattin: But if in mixing, they produce a Teint inclining to a dirty warm Hue, then there must be another found of a sympathizing Nature, which should be laid between them, in order to preserve the Beauty of the Lights, as the first Teint in the White Sattin; for if it was not so, the Red, in the Middle Teint, would certainly dirty and spoil the White.

It is highly necessary to understand these Principles of the first Lay of Colours, in order to have a perfect Knowledge of the general Rule of Colouring, on which the Principles of Colouring depend.

SCARLET and CRIMSON.

A light Yellow-red, made of light Oker, Light-red, and White, is the proper Ground for Scarlet; the Shadows are Indian Red, and, in the darkest Parts, mixed with a very little Black.

The second Painting should be a little lighter than we intend the Finishing Colour. I mean in proportion to the Glazing, which will make it darker.

The High Lights, are Vermillion and White for Sattin and Velvet, and Vermillion for Cloth: The Middle Teint is Vermillion, with a very little Lake or Indian Red: The Shade-Teint is made with Indian Red and Lake, with the Addition of a little Black in the darkest Shadows. The Difference between Scarlet and Crimson is, that the High Lights of Crimson are whiter, and the Middle Teint is made darker. Their Reflects are made with
Light.

Light-red and Vermillion. The High Lights should be laid and managed in the same Manner as those of the Blue, for fear of dirtying them; and sometimes they require to be touched over the second Time, before we glaze them. The more the Colours of the second Painting are drove, the easier and better they may be managed to Character: But the High Lights should have a good Body of Colour, and be left with a delicate light Touch. After it is well dry, we should finish with Glazing the Whole with fine Lake, and improve the Reflects and Shadows. Remember that the Scarlet requires but a very thin Glazing; and it is better to glaze the Crimson twice over, then lay too much at once Painting.

P I N K - C O L O U R.

There are two different Methods of Painting a Pink-colour: One is by Glazing; the other is done with a Body of Colours at one Painting. The same Grounds do for both; which should be a whitish Colour, inclining to a Yellow, for the Lights; and Indian Red, Lake, and White, for the Shadows.

The second Painting for the Glazing Method, is done with the same Colours and a little Vermillion, for the Reflects; and Vermillion and White for the High Lights: When it is dry we should glaze it with fine Lake, and then break and soften the Shadows into Character and Harmony directly.

The other Method is, to make the High Lights with Carmine and White; the Middle Teint with Lake, White, and a little Carmine; and the Shadows with Lake and Indian Red, with a little Vermillion for the Reflects. But remember the Shadows will require to be broken with some tender obscure Teint.

Y E L L O W.

The Ground for Yellow should be a yellowish White for the Lights, and a Mixture of the Okers for the Shadows.

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There are the same Number of Tints in the Yellow as there are in the White Sattin; the Method of using them is the very same. The Lights are made with King's Yellow, ground with clean good drying Oil. The first Tint is Light Oker, changed with a little of the Pearl Tint made with the Dark Shade and White; which should be laid and managed as the first Tint in White Sattin. The Middle Tint is a Mixture of the Light and Brown Oker, softened with the Pearl Tint. The Shade-Tint is made with Brown Pink and Brown Oker. These belong to the first Lay.

The Reflects are Light Oker; and sometimes, in the warmest Parts, mixed with a little Light-red: The Shadows are strengthened with Brown Pink and burnt Umber.

These Colours, well managed, will produce a Yellow very like *Van Dyck's*; but if we leave out the King's Yellow, which is the high Lights only, then it will be one of *Lely's* favourite Yellows.

G R E E N.

The proper Ground for Green is a Light-yellow Green; which is made of Light Oker, a little White, and Prussian; for the Lights; and the Okers, Brown Pink, and Prussian, for the Shadows.

The finest Green we have, for Drapery, is made of King's Yellow, Prussian, and Brown Pink. The High Lights are King's Yellow and a very little Prussian; the Middle Tint has more Prussian; and the Shade-Tint is made with some of the Middle Tint, Brown Pink, and more Prussian: But the darkest Shadows are Brown Pink and a little Prussian. The Lights and Middle Tint should be managed in the same manner as those of the Blues. The Shade-Tint should be kept intirely from the Lights, because the Brown Pink that is in it, will, in mixing, dirty them, as the Black does those of the Blues. Remember to allow for their drying a little darker; and that the King's Yellow should be ground with good drying Oil; for the longer it is drying, the more it will change and grow darker: And the sooner it is used, the better it will stand. It is proper to have two Sorts of King's Yellow: I mean one to be very light, which will do best for the High Lights of Velvet.

CHANGEABLE.

Changeable Colours are made with four principal Teints, *viz.* the High Lights, Middle Teint, Shade-Teint, and Reflecting Teint.

The greatest Art lies in finding the exact Colour of the Middle Teint; because it has more of the general Hue of the Silk than any of the others. The Shade-Teint is of the same Hue with the Middle Teint, though it is dark enough for the Shadows. The High Lights, though often very different from the Middle Teint, should be of a clean, friendly, working Colour, that will, in mixing with it, produce a Teint of a clean sympathizing Hue.

The Method of painting Silks is to make out the Folds with the Shade Teint, and then fill them up in the Lights with the Middle Teint. This is what I call the first Lay, which should be done to our Satisfaction before we add any other Colours; and the stiffer the Middle Teint is used, the better the High Lights may be laid upon it. The Reflecting Teint falls generally upon the gradating Half-Shades, and should be laid with tender Touches, sparingly, for fear of spoiling the first Lay.

This Method of Painting answers to all the coloured Silks, as well as Changeable, with this Difference only, that the plain Colours require not so much Art in matching the Teints, as the Changeable do. The last Part of the Work is the finishing, and strengthening the Shadows with an obscure Teint, a little inclining to a mellowish Hue; such as will not catch the Eye, and interrupt the Beauty of the Lights.

BLACK.

The best Ground for Black is Light-red for the Lights; and Indian Red and a little Black for the Shadows.

The finishing Colours are, for the Lights, Black, White, and a little Lake. The Middle Teint has less White, and more Lake and Black.

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The Shade-Teint is made of an equal Quantity of Lake and Brown Pink, with a very little Black.

The Method of painting Black is very different from that of other Colours; for as the principal Thing in them, is to leave their Lights clean and brilliant, so in Black, it is to keep the Shadows clear and transparent. Therefore we should begin with the Shade-Teint, and glaze over all the Shadows with it. Next, lay in the darkest Shadows with Black, and a little of the Shade-Teint, very correctly. After that, fill up the whole Breadth of Lights with the Middle Teint only. All which should be done exactly to the Character of the Sattin, &c. and then finish with the High Lights.

Here we may observe, the Ground, being Red, will bear out and support the Reds, which are used in the finishing Colours: The Lake in the Lights takes off the cold Hue, and gives it a more beautiful Colour. If the Shade-Teint was of any other Colour than a transparent warm Hue, the Shadows would consequently be black and heavy; because no other Colours can preserve the warm Brilliancy, which is wanting in the Shadows of the Black, like Lake and Brown Pink. Black is of a cold heavy Nature, and always too strong for any other Colour; therefore we should make an Allowance in using it. There will be a few Reflects in Sattin, which should be added as those of other Colours; but they should be made of strong Colours, such as burnt Umber, or Brown Oker, mixt with a little of the Shade-Teint.

Though the Grounds which I have mentioned for the Draperies, are absolutely necessary for the principal and nearest Figures in a Picture, such as a single Portrait, or the like; yet I do not intend them so for Figures, which are placed more into the Picture. Such as are behind the principal or front Figures, their Grounds should always be fainter, in proportion to their local finishing Colours.

LINEN.

The Colours used in Linen are the same as those in White Sattin, except the first Teint, which is made of White and Ultramarine Ashes, instead of the Black, and mixt to a very light blueish Teint.

The Shade-Teint is made of an equal Quantity of Lake and Brown Pink. In the Dead-colouring we should take particular Care, that the Grounds be laid very White and broad in the Lights: The Shadows are made with Black, White, and a little Indian Red, like the Middle Teint of White Sattin. These should be left very light and clean, in order to support the finishing Colours.

The second Painting begins with Glazing all the Lights, with a stiff Pencil and fine White only, drove bare, without using any Oil: The Shadows may be scumbled with Poppy Oil, and some of the Colour they were made of. This is the first Lay, on which we are to follow with the finishing Colours directly. The Middle Teint of White Sattin is the best Colour for the general Hue of the Shadows. With this and White, in different Degrees, we should make out all the Parts to Character, with free light Touches, without softening. Then with a large long-pointed Pencil, and fine White, lay the High Lights very nicely, with one Stroke. After this comes the fine light blueish Teint, which should be mixed light, and laid in the tender Gradations very sparingly and lightly, without filling them up.

Remember the first Lay should be left clear and distinct; the more it appears, the better. It is the overmixing, and joining all the Colours together, which spoils the Beauty of the Character; therefore it is better to let it dry before we add the Reflects and finishing Teints.

The Method of letting the beautiful clear Colours dry, before we add the warm, reflex, and harmonizing Teints, prevents them from mixing, and dirtying each other.

The principal blending Colours used in the Reflects, are the Yellow Teint, Green Teint, and the Rose Teint; which last is made of Lake, Indian Red, and White. I find glazing the Pearl and Lead Colours with White, though it seems to answer our Purpose when it is done, will certainly sink, and be lost in the Grounds on which it is laid; therefore we should make the Dead-colouring as white as we intend the Finishing Colours, by reason they will sink a little, in proportion to the Colour of the Cloth, which the Glazing with pure White only will recover.



LANDSCAPES.

THE principal Colours used in Landſchapes, are,

1. Fine White.
2. Common White.
3. Fine Light Oker.
4. Brown Oker.
5. Brown Pink,
6. Burnt Umber.
7. Ivory Black.
8. Pruffian Blue.
9. Ultramarine.
10. Terra-vert.
11. Lake.
12. Indian Red.
13. Vermillion.
14. King's Yellow.

The Principal Tints used in Landſchapes, are,

1. Light Oker and White.
2. Light Oker, Pruffian, and White.
3. Light Oker and Pruffian.
4. The ſame, darker.
5. Terra-vert and Pruffian.
6. Brown Pink and Pruffian,
7. Brown Pink and Brown Oker.
8. Brown Pink, Oker, and Pruffian.
9. Indian Red and White.
10. Ivory Black, Indian Red, and Lake.

The Colours neceſſary for Dead-colouring, are Common White, Light Oker, Brown Oker, Burnt Umber, Indian Red, Ivory Black, and Pruffian.

The principal Colours and Tints for painting the Sky, are fine White, Ultramarine, Prussian, Light Oker, Vermillion, Lake, and Indian Red.

The Tints are a fine Azure, lighter Azure, Light Oker and White, Vermillion and White, and a Teint made of White, a little Vermillion, and some of the Light Azure.

LANDSCAPES should be painted on a sort of tanned Leather Colour, which is made of Brown Oker, White, and Light-red. This Colour gives a Warmth to the Shadow Colours, and is very agreeable and proper for Glazing.

SKETCHING, or rubbing in the Design, is the first Work of the Picture.

This should be done with burnt Umber, drove with drying Oil, and a little Oil of Turpentine, in a faint, slight, scumbling, free Manner, as we shade with Indian Ink and Water; leaving the Colour of the Cloth for the Lights, as we do that of the Paper. Remember, in doing it, we leave no Part of the Shadows so dark as we intend the First Lay, or Dead-colouring, which is to be lighter than the Finishing Colours. And though the Foliage of the Trees is only rubbed in, with a faint sort of Scumbling, yet the Trunks and Bodies should be in their proper Shapes, with their Breadths of Light and Shadow. All kinds of Buildings should be done in the same Manner, leaving the Colour of the Cloth for their Lights: The Figures on the Fore-ground, if they are determined, should also be sketched in the same Method, and then left to dry.

Of Dead-colouring.

Let the First Lay or Dead-colouring be without any bright, glaring, or strong dark Colours; so that the Effect is made more to receive and preserve the Finishing Colours, than to shew them in the First Painting.

The Sky should be done first; then all the Distances; and so work downwards to the middle Group, and from that to the Fore-ground, and nearest

nearest Parts. Remember all the Parts of each Group, as Trees, Buildings, or the like, be all painted with the Group they belong to.

The greatest Secret in Dead-colouring, is to find the two Colours, which serve for the Ground of the Shadows in general, the Sky excepted, and the Method of using them with the Lights: The first of which is the Dark-Shade with a little Lake in it; the other Colour is only burnt Umber. These should be a little changed to the natural Hue of the Objects, and then laid and drove with drying Oil, in the same Manner as we shade with Indian Ink, which is a scumbling kind of Glazing; and as such they should be left; for otherwise they will be dark and heavy, and therefore would be intirely spoiled for the finishing Glazing. Both these Colours mix and sympathize agreeably with all the Lights, but should be laid before them.

When the Landfchape is designed, begin with the Sky, which should be laid with a good Body of Colours, and left with a faint Resemblance of the principal Clouds; and this we should do more in the Manner of *Claro Oscuro*, than with Finishing Colours: The whiter it is left, the better it will bear out and support them. The Distances should be made out faint and obscurely with the Dark-Shade, and some of their Lights in different Degrees; and laid so, as best to find and shew their principal Parts. As we come more into the middle Group, we fall by Degrees into the burnt Umber in the Shades: All the Grounds of the Trees should be laid or rubbed in, enough only to leave an Idea of their Shapes and Shadows faintly. The Ground of their Shadows must be clean, and lighter than their Finishing Colours, such as will support their Character, and seem easy to finish on.

In painting the Lights, it is better to incline more to the Middle Teint, than to the very High Lights; and observe to leave them with a sufficient Body of clean Colours, which will receive and preserve the Finishing Colours the better; all which may be done with a few Tints. After this, go over the Whole with the Sweetener very lightly, which will soften and mix the Colours agreeably for Finishing.

Second Painting.

Begin with the Sky, and lay in all the Azure and Colours of the Horizon; then soften them: After that lay in the general Teint of the Clouds, and finish on it with the High Lights, and the other Teints that are wanting, with light tender Touches; then soften the Whole with the Sweetener very lightly. Remember the Finishing of the Sky should be done all at once Painting, because the tender Character of the Clouds will not do so well as when the Whole is wet. Observe, that the stiffer the Azure and Colours of the Horizon are laid, the better the Clouds may be painted upon them.

The greatest Distances are chiefly made with the Colour of the Sky; and as they grow nearer and darker, we should glaze and scumble the Parts very thin, with such glazing Shadow-Colours as come nearest to the general Hue of the Group the Objects are in: This Glazing should be understood of a darkish Hue, and that the First Painting or Dead-colour should be seen through it distinctly. On this Lay or Ground we should add the Finishing Colours.

Now supposing this glazed Ground is properly adapted to the Object and Place, I think then it will be easy to find the other Colours which are wanted for the Lights and Finishings of the same. But in laying them, we must take great Care that we do not spoil the Glazing; therefore we should be very exact in making those Colours on the Pallet, and then be sure to lay them with light free Touches.

Before I proceed any farther, it will be proper to say something of the most useful glazing Colours.

Lake, Terra-vert, Prussian, and Brown Pink, are the four principal. The more we manage them like Indian Ink, and the more distinctly we leave them, the better their transparent Beauty will stand and appear, provided we do it with good drying Oil. After these four glazing Colours, burnt Umber is a very good glazing warm Brown, and of great Use in the broken Grounds and nearest Parts; but the most agreeable Colour for the

the darkeſt Shadows, is the dark Shade improved with Lake. It is a fine warm Shade, when it is drove with drying Oil : No Colour in the World is ſo ſweet and ſympathizing ; it mixes harmoniouſly with all the Lights, as well as the Shadows, and is a charming Colour in the Trunks and Bodies of Trees, and in all kind of Buildings.

We ſhould make out all the Ground of the Objects with ſuch glazing Shadow-Colours, as ſeem neareſt to the natural Hue of the Object, in that Situation : But as the principal glazing Colours themſelves are often too ſtrong and glaring, they ſhould therefore be a little changed, and ſoftened with ſuch Colours as are of a near Reſemblance to themſelves and the Objects : Thus, if it is in the Diſtances, the Terra-vert and Azure, which are their principal glazing Colours, may be improved and made lighter with ſome of the Sky Tints : And as the Diſtances come nearer, with the Purple. As we get more into the middle Group, the Terra-vert and Pruffian may be changed with ſome of the Green Tints, ſuch as are made without White ; for White is the Deſtruction of all glazing Colours. As we approach the firſt Group, there is leſs Occaſion for changing them ; but the Fore-ground and its Objects require all the Strength and Force of Glazing which the Colours are capable of producing.

After this glazing Ground, we ſhould follow with ſtrengthening the ſame in the Shadows and darkeſt Places, in ſuch Manner as will ſeem eaſy to finiſh ; which is the Firſt Lay of the Second Painting.

The Colours that come next for Finiſhing, are in the Degree of Middle Tints : Theſe ſhould be carefully laid over the greateſt Breadth of Lights, in ſuch Manner as not to ſpoil and cover too much of the Glazing. Do it with a good Body of the Colour, as ſtiff as the Pencil can agreeably manage to character. Remember, the Colours of the Middle Teint ſhould be of a clean beautiful Hue. According to theſe Methods, I think it will be eaſy to finiſh all the Second Painting as we work down, from the Sky, through the middle Group. As we come to the firſt Group, where all the Objects ſhould appear perfectly finiſhed, we ſhould finiſh their under or moſt diſtant Parts, before we paint any of the other which appear nearer. Obſerve this Method down to the laſt and neareſt Objects of the Picture ; and where it ſo happens, that Painting one Tree over another does

not

not please, forbear the second, until the first is dry. Thin near Trees, of different Colours, will do better, if we let the under Parts dry before we add the Finishing Colours.

The Third and Last Painting.

If Oiling is necessary, lay the least Quantity that can be; which should be done with a Stump-tool, or Pencil, proportioned to the Place that is to be oiled, so that we may oil no more than is wanted: Then wipe the whole Place that is oiled, with a Peice of Silk Handkerchief: By this Method, we leave no more Oil than is proper for our Purpose.

When we are going to finish any Objects, we should remember to use a great Variety of Tints, very near of the same Colour; but most of all, when we are finishing Trees: This gives a Richness to the Colouring, and produces Harmony. I find by Experience the Greens will fade, and grow darker; therefore it is highly necessary to improve and force them, by exaggerating the Lights, and making an Allowance in using them so much the lighter: For the same Reason, we should take great Care that we do not overcharge and spoil the Beauty of the Glazing; for if we do, it will be dull and heavy, and therefore will consequently grow darker.

The Method for Painting near Trees, is to make the First Lay very near to Nature, though not quite so dark, but more in the Degree of a Middle Teint, and follow it with strengthening the Shadows; then the Middle Tints; and last of all, lay the High Lights and Finishing Colours: But all this cannot be done as it should be at once Painting. Therefore, the best Way is to do no more than the First Lay with the faint Shadows, and leave it to dry.

Then begin with improving the Middle Tints and Shadows, and let them dry.

The Third and Last Work is adding all the Lights and Finishing Colours, in the best manner we are able. This Method of leaving the first and second Part to dry separately not only makes the whole much easier, and more agreeable, but leaves the Colours in the greatest Perfection; because

because most of the Work may be done with Scumbling and Glazing and some Parts without Oiling. The Lights also may be laid with a better Body of Colour, which will not be mixed and spoiled with the wet Ground: What I have said of Trees, answers the same to all Kinds of Shrubs and Bushes.

The Figures in a Landſchape are the laſt Work of the Picture; thoſe in the Fore-ground ſhould be done firſt, and thoſe in the Diſtances next: For after the Figures in the firſt and fartheſt Group are painted, I think it will be much eaſier to find the Proportions of thoſe in the middle Parts of the Picture. And we ſhould obſerve, that the Shadows of the Figures ſhould be of the ſame Hue or Colour with thoſe of the Group, or Place they are in.





THE PRINCIPLES of PERSPECTIVE.

INTRODUCTION.



WE are much obliged to the Learned in the Mathematicks, who in the Beginning of this Century made such great Improvements in the Principles of Perspective, and who have done their utmost to render them useful: But for want of understanding the Art of Painting, and the Practice of Designing, they are intelligible only to those Readers who have a sufficient Fund of Geometry to comprehend all their Schemes and Examples. They found that all Planes were alike in Geometry; and followed their geometrical Genius, which led them into such Constructions as they thought would explain their Properties in general, and, as they said, give a new Turn to Perspective. Indeed, their Schemes are so intricate, that none but those, who are well acquainted with the Mathematicks, can understand them. Dr. *Taylor* neglected the Horizontal Plane; and in his Book made no Difference between that Plane and any other whatsoever. Here it is that I am quite of the reverse Opinion to that learned Gentleman, and believe, that the Term of Horizontal Line should confine our Notions to the horizontal Plane: And I think, that That Plane, which represents the Earth on which we live, enjoys some particular Privileges, which makes the Figures in it more easy and more convenient to be described, notwithstanding all Planes are alike in Geometry: For which

Reason I have followed Nature, and have united the old and new Principles : And, believing that Objects are best understood from their natural Appearance, I have given the Horizontal Plane to all my Work, with the Vanishing Line, in its proper Position. Here I found it absolutely necessary to consider the Subject in a Manner as yet unattempted, and which should require no mathematical Knowledge to understand it. This obliged me to find one general Method for the whole Work : And finding the Principles few and simple upon which the Art depends, and that there are no more than three Planes, and six different Lines, required to be understood, in order to represent any Object whatsoever ; I composed such a Variety of Objects, as I conceived would draw on the Knowledge of Perspective ; and which, I think, cannot fail of rendering the useful Principles of this Art general and intelligible.

Most Gentlemen that have studied the Mathematicks, whom I have talked with on Perspective, are for having a mathematical Demonstration of all the lineal Parts of a Picture ; and will not allow that any thing can be right, but what is done according to the *strictest Rules* : And Dr. *Taylor* says, a Painter ought to govern himself intirely by the Rules of Perspective, and not to take any Liberties whatsoever. I confess I am of their Opinion, and believe they are most certainly right, provided the Picture was only the Projection of any of the five Solids. Were we to follow the Rules, in projecting the Base and Capital of a Column, we should find those useless Operations too tedious and difficult for human Patience. And how we are to represent all Sorts of Objects according to the Rules of Perspective, is to me as surprizing as impossible.

A Painter is not to be confined strictly to the Rules of Perspective ; but to make them subservient to his Purposes. Nothing should tie up his Hands : He should not have his Genius imprisoned ; but be at Liberty to express his Idea, like *Gyotto*, with one Stroke of his Pencil ; and, as *Fresnoy* says, *let the Compasses be rather in his Eyes than his Hands* : There let him measure distinctly every Object by Comparison ; which is the principal Talent of a Painter. If he is well acquainted with the Principles of his Art, he will not stop at the dry Rules of Geometry, whilst his Fancy is sketching all the principal Parts of the Picture : He will

proceed with the Whole; and then, after the Design is fixed, correct such Parts as are requisite with the Rules of Perspective.

I design not to trouble the Reader with a Multitude of Examples; but to explain the general Rules of Perspective in such a manner as may be intelligible to him. All my Schemes are limited to six Plates only; which are the Subject of the six different Sorts of Lines that represent all Objects whatsoever; and which are adapted to such Objects as are easy to be understood. And though I design to take the Reader out of the common Road, I will not lead him any round-about tedious Bye-ways, as is often the Case. I shall conduct him directly into some beautiful Garden, where he may entertain himself with a pleasing Variety of Objects, as Buildings, Avenues, Walks, and Visto's, terminated with agreeable Views of distant Prospects; and, that he may enjoy them to his Wish, I have intermixed no Figures that might interrupt or divide his Attention.



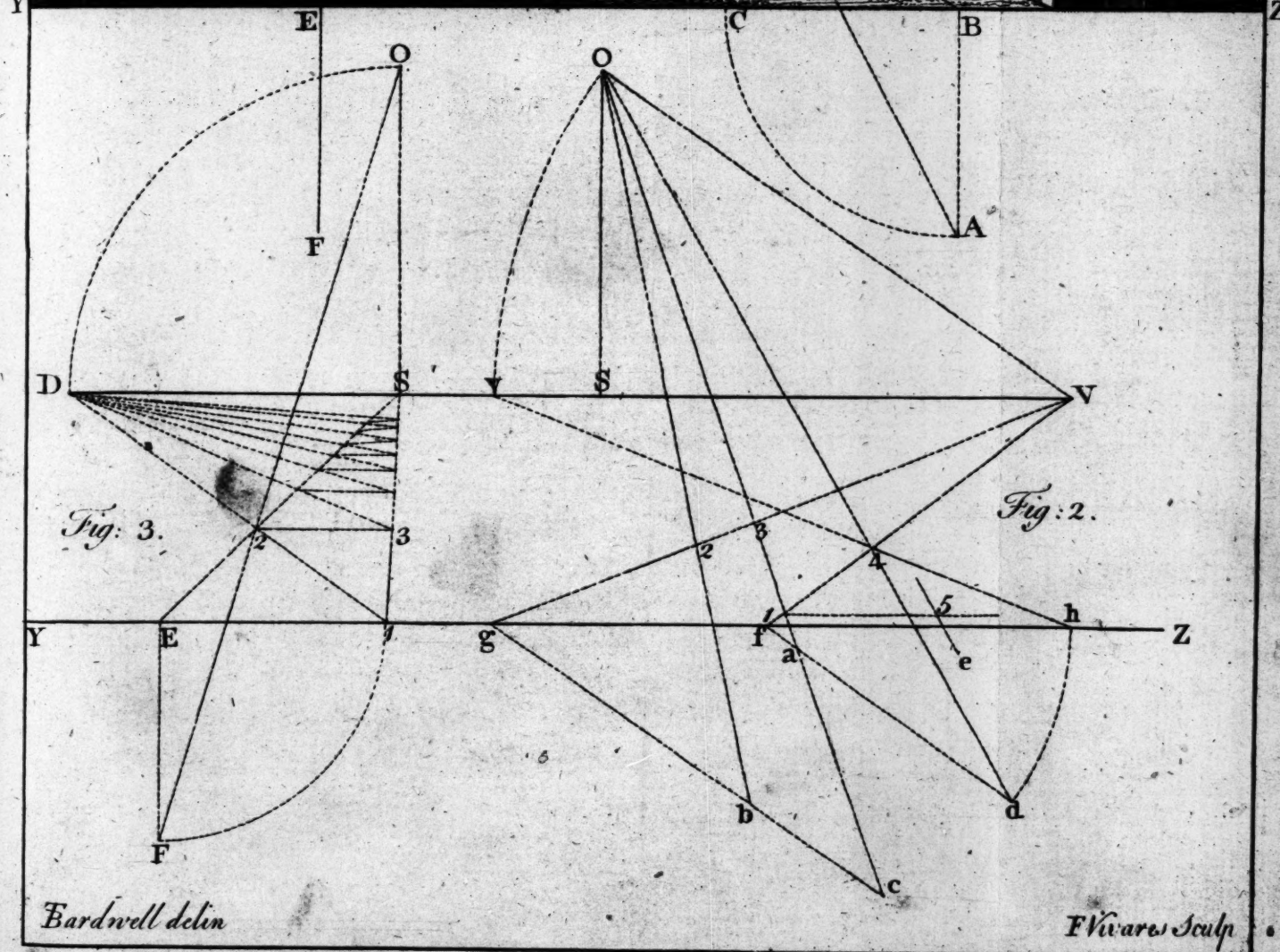
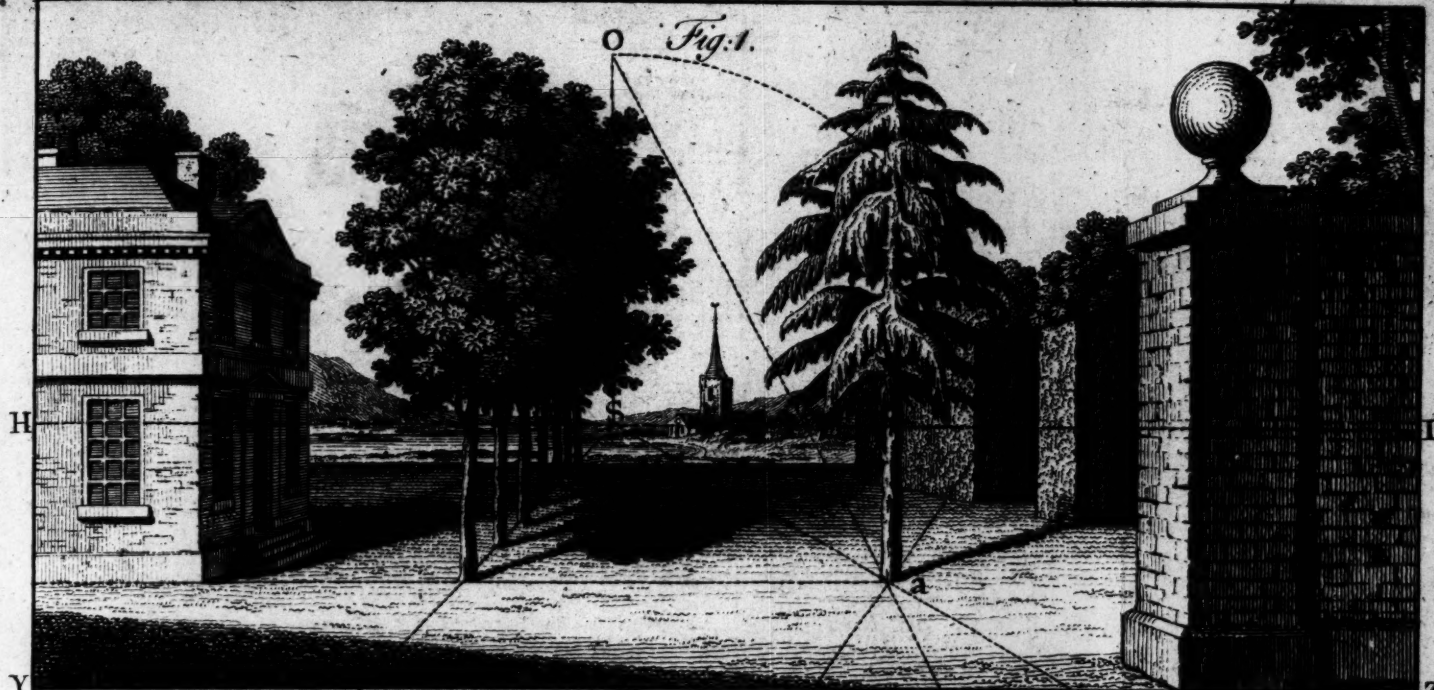
P L A T E I . F I G U R E I .

IN order to explain the general Rules of Perspective, let us suppose we see the real Objects; as Part of a Garden, with some distant Prospects; and, between them and the Spectator's Eye, let us imagine a transparent Plane, as Glass, to be placed perpendicularly on the Ground, at the nearest Part of the Objects, on or thro' which Plane we see their Representations: And it is with the Assistance of this imaginary Plane that we are to understand the Principles, and are supposed to produce the perspective Projection or Representation.

The Seat, or Line, on which this Plane stands, is called the Base-Line, as ZY.

The Line HI, at the Horizon, is called the Horizontal Line. The Height or Distance this Line is from the Base-Line, is always equal to the Height of the Eye of the Spectator, and is always drawn parallel to the Base-Line.

The



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The Distance which we are from the imaginary Plane, when at the Station where we propose to take the Perspective View, is the Distance of the Picture,

The Point of Sight is the principal Point in a Picture. It is that Point, where a Line from the Spectator's Eye cuts the imaginary Plane at right Angles; and which I always distinguish with the Letter S.

The Line SO, is equal to the Distance of the Picture, and cuts the Horizontal Line at right Angles, as the principal Ray does the imaginary Plane: Therefore O is the Eye-point; because it represents the Eye transferred from its first Position, or Point of View, to the imaginary Plane.

The next thing we are to consider is the Ground-Plane.

The Ground-Plane is that Part which is below the Base-Line ZY: It is the Plane whereon the Plans of the geometrical or original Objects are drawn.

Though we are obliged to have the Ground-Plane below the Base-Line, yet the Parts which are in it will be produced by the Rules above it, and, as it were, beyond it, at a Distance in a Perspective Proportion, as those in the Ground-Plane are distant from the Base-Line.

We should remember, that, in order to represent any Objects in Perspective, it is necessary that we understand their geometrical Plan, Elevation, Profile, and Section, before we attempt the Perspective Projection.

In the Beginning of the Work, we should first draw the Base-Line: Then assume a Point for the Point of Sight, and draw the Horizontal Line through it.

Make SO equal to the Distance of the Picture, and design the geometrical Plan of the Object in the Ground-Plane.

Here the geometrical or original Object is the Point A: The Representation of which is required to be found in the imaginary Plane or Picture.

First,

First, draw a Line from the given Point, to cut the Base-Line in any Direction at Pleasure, as AB: Parallel to that draw a Line from the Eye-point to cut the Horizontal Line, which gives the Vanishing Point for the Representation of the Line AB. Here the Line OS is parallel to the Line AB; therefore S will be the Vanishing Point. Draw the Lines BS and AO, the Intersection of which is a, the Representation sought. The Line Ba is also the Representation of its Original BA.

We may find the Representation of the Seat or Place where the Pine-tree grows, without using the Original in the Ground-Plane, thus: Bring down the Distance SO to the Horizontal Line, as SD; and bring up BA to the Base-Line, as BC; which makes BC and SD parallel: then a Line drawn from C to D will cut the Line BS in a: Therefore, if we suppose the imaginary Plane to be the Picture, and having assumed the Line BS, in which we suppose the Pine-tree, make BC, on the Bottom of the Picture, equal to the Distance we suppose or know the Tree is beyond the imaginary Plane (which Distance is commonly called the required Distance), then the Line CD will intersect BS; which gives the Representation sought.

S is the Vanishing Point of the original Line AB; because the Line AB vanishes in that Point.

The Representation a, depends on the Parallelism of the Lines OS and AB: For were they parallel in any other Direction, they would then project the Point a, in the very same Place.

Now after this Explanation of the First Figure, we should remember, that the imaginary Plane is to be understood and called the Picture.

FIG. 2. Let a, b, c, d, e , be five original Points given in the Ground-Plane: To find their Representations.

ZY is the Base-Line, DV the Horizontal Line, S the Point of Sight, and SO the Distance of the Picture.

Instead of drawing the Lines from the Points in any Direction, we may draw two parallel Lines thro' four of the Points to the Base-Line, as

cg , and df , which will shorten the Work: Then draw their Parallel OV , from the Eye-point O , to cut the Horizontal Line, which will give the Vanishing Point V : Draw gV , and fV , and intersect them with the Rays bO , cO , and dO , which give the Representations 1, 2, 3, 4. The Points a , and e , are in a Line that is parallel to the Base-Line; the Representation of which must be parallel to the Base-Line also; which being intersected by the Ray eO , gives the Point 5. Then will the Points 1, 2, 3, 4, 5, be the Representation of the original Points a, b, c, d, e , the Projection sought.

We may find their Representation, without using the Ground-Plane, thus: Bring down the Distance of the Vanishing Point V , to the Horizontal Line, as v , and bring up the Lines cbg , and daf , to the Base-Line; then draw Lines from them to the Point v , which will intersect the Lines gV , and fV , in the same Points, as may be seen by the Line vh .

All Circles and curve-lined Figures are represented by finding several Points in them, and then joining them neatly by Hand. Therefore we should assume in the original Lines only so many Points as are absolutely necessary, and in such manner as may be easy for the Work of the Projection.

FIG. 3. Is the Method of dividing the Visual Line ES , into any Number of Parts, as the Trees, &c.

Let ZY be the Base-Line, S the Point of Sight, SO the Distance of the Picture, and SD that Distance brought to the Horizontal Line; and let the Line ES be required to be divided into a given Number of Parts equal to FE .

First, bring up the given Space FE to the Base-Line, as $1E$, and draw the Line $1D$, which intersects ES , in the Point 2, or the Seat of the first Tree. Instead of continuing the Divisions on the Base-Line, we may draw a Line from 1, the first Division, to the Point of Sight, and by making the Line 2 3, parallel to $E1$, we have a new Scale of the Space, at its Place in the Picture; therefore all the rest are found by this Repetition.



P L A T E II. FIG. 4.

ALL Lines that intersect or cut the Picture at right Angles, are called direct Lines; which Lines will vanish in the Point of Sight: Therefore we see Rows of Trees, or the like, which are in parallel Lines, contract themselves, and seem to grow more and more narrow, the farther they are extended from the Eye.

The Representations of direct Lines are called Visual Lines or Rays.

Here the Lines AB, and *fg*, are direct Lines, whose Representations are the Visuals BS and *gS*, which vanish in the Point of Sight, as do also both the green Walls, the Walk, and the Sides of the Buildings that are parallel to them. The Side of the Building at I has its Parts, as the Base and Frize, parallel to the Base-Line: But those in the Side where the Windows are, and which are perpendicular to the first, vanish in the Point of Sight. The same holds with respect to the Pavilion.

FIG. 5. ZY is the Base-Line, S the Point of Sight, DE the Horizontal Line, and SO the Distance of the Picture: *a, b, c, d, e, f, g, h*, are direct Lines, the Representations of which vanish in S, the Point of Sight.

In order to understand the Nature of the generating Lines and Angles, and the Distance of the Picture being placed above the Horizontal Line; Suppose they were turned or lifted upon their Axis, the Vanishing Line DE, till the Eye-point O is directly opposite to the Point of Sight; then they would be in a visual Plane, which passes from the Spectator's Eye, parallel to the Ground-Plane: The Intersection of which Plane with the imaginary Plane or Picture is the Vanishing Line of that Plane, or Horizontal Line.

Lines which are drawn from the Eye-point to the Horizontal Line, producing the Vanishing Points, are called generating Lines. They are also the Parallels of original Lines. In the first Figure, Plate I. OS is the

Fig: 4.

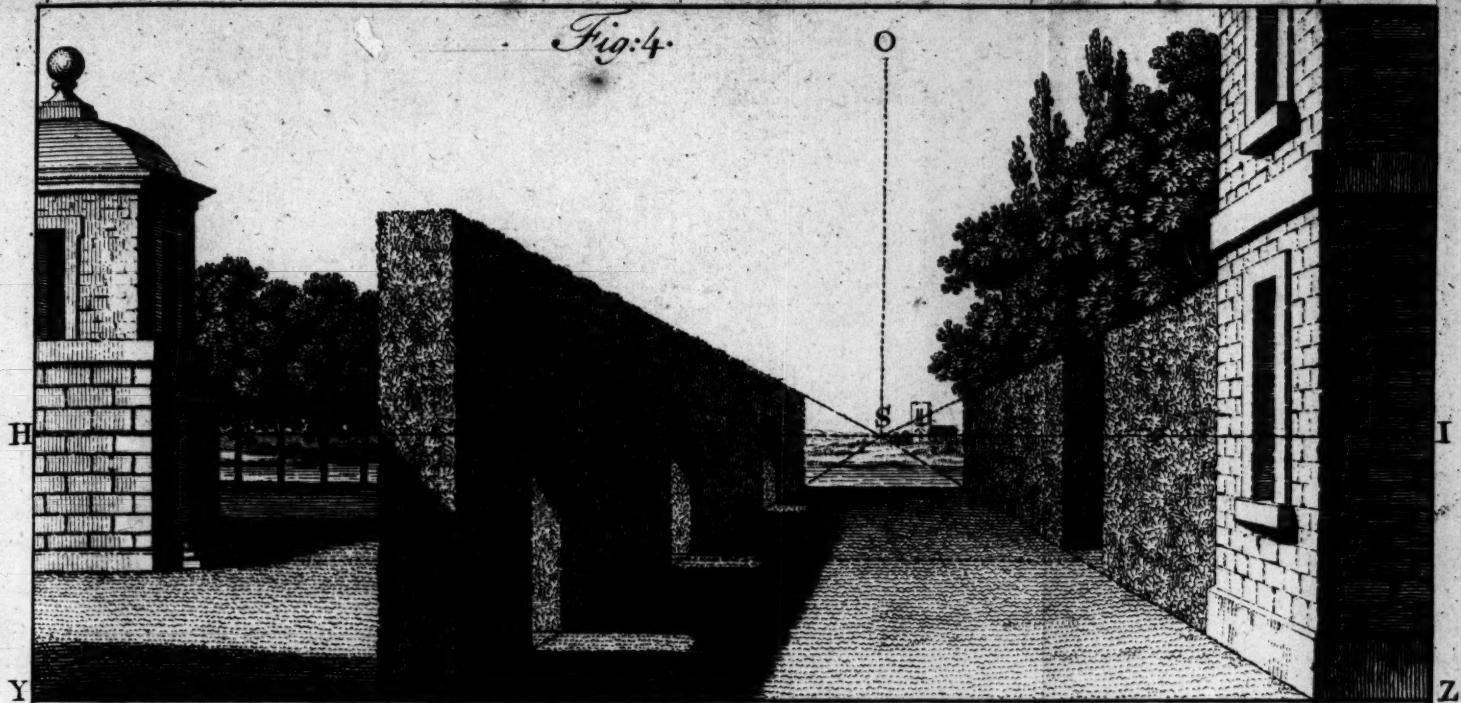
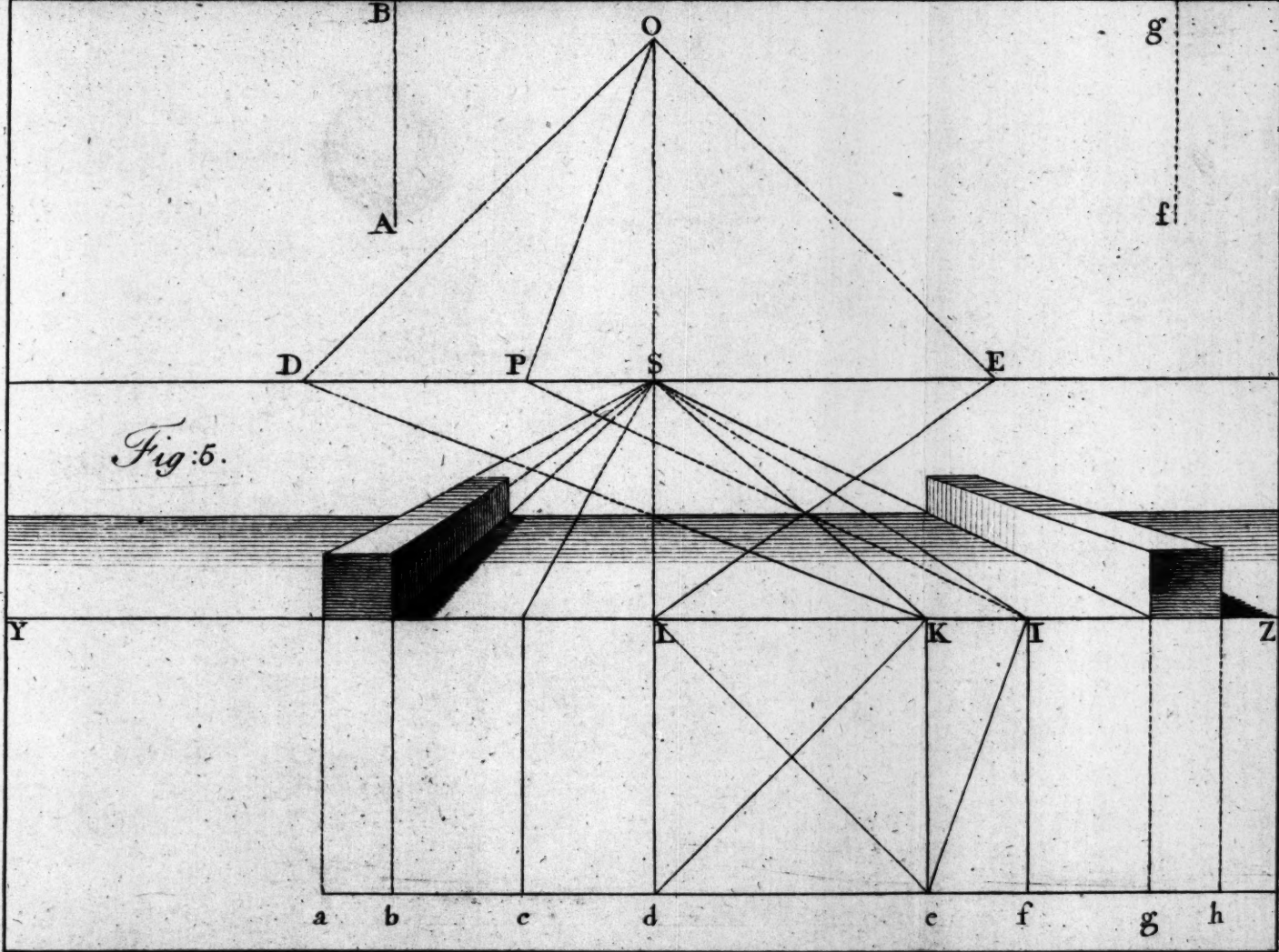


Fig: 5.



the Parallel of the Line AB. In the second, OV is the Parallel of the Lines cg and df. In the third, the principal Ray is the Parallel of the Line FE. And in the fourth Figure, *Plate II.* it is the same to the Lines AB, and fg.

The Generating Line OE, being parallel to the Diagonal eL, gives E the vanishing Point of that Line: And D is the Vanishing Point of the other Diagonal dK. The Line OP, is also the Parallel of the original Line Ie. Therefore P is the Vanishing Point of that Line.

The Lines that generate the Vanishing Points of two original Lines, make the same Angle at the Spectator's Eye, or Eye Point, as the original Lines do with each other.

Here the Generating Angle SOE is equal to that of dLe, and produces that of SLE. And the Angle DOS is equal to that of dKe, and produces that of DKS. The Angle POS is also equal to that of eIf, and produces the Angle PIS.

If we consider the Plane of the Picture as a Ceiling, these Objects which are laid on the Ground, will then appear perpendicular to the Plane of the Ceiling. This sort of Perspective is easy, because the Representation of Objects which are parallel to the Plane of the Ceiling, are similar to their Originals; and therefore will retain their geometrical Forms.



P L A T E I I I.

ALL Representations of Objects parallel to the Picture, are parallel to its Original. Therefore those Lines that are parallel to the Picture have no Vanishing Points; because the original Lines, which should produce the Parallel, are also parallel to the Picture.

Lines that are parallel to the Picture, are called Transverse Lines.

H

FIG.

FIG. 6. ZY is the Base-Line, HI the Horizontal Line, S the Point of Sight, and SD the Distance of the Picture in the Horizontal Line, which is a Point just behind the Tree.

In this Picture all the Objects, but the approaching Walk, and the green Wall, are parallel to the Picture. Here I have given the Plans of the four Trees, and the Grass-plot, and BZ, the Distance the Wall is from the Picture; which Distance is found by the Intersection of a Line from B to the Point D, and the Visual ZS, as A in the Base-Line of the Wall.

Make $n6$, equal to nm , and draw the Visual nS . Intersect that with the Line $D6$, which will give the Corner of the Grass-plot. C_3 , is the Distance the Trees are from the Picture: The Intersection of the Line $5D$ and the Visual $3S$, will give the Representation of the Seat of the Tree, whose Plan is C; through which Point draw a Line parallel to the Picture, in which the Line will be the Seat of four Trees, and the End of the green Wall. The rest of this Figure needs no Explication.

FIG. 7. MY is the Base-Line, S is the Point of Sight, SD the Horizontal Line and Distance of the Picture.

Planes that are perpendicular to the Horizontal Plane, are called vertical Planes. Therefore the imaginary Plane or Picture is a vertical Plane, whose Intersection with the Ground Plane is the Base-Line. The Objects, whose Sides are MNRD, are in the Plane of the Picture; and those of A and B are in a Plane parallel to the Picture. The Line OG, is the Vanishing Line of a vertical Plane, which cuts the Picture in that Direction. The Distance of any Vanishing Line, which passes through the Point of Sight is equal to the Distance of the Picture; therefore GS, and OS, are equal to SD.

In order to project the Object E, draw the Visual fS for the upper Side. Then draw the two Diagonals NO, and fG , and the Side hI , which will complete the whole Square. b in the Plane of the Picture, is the geometrical of a , the End of the Beam.

Fig: 6.

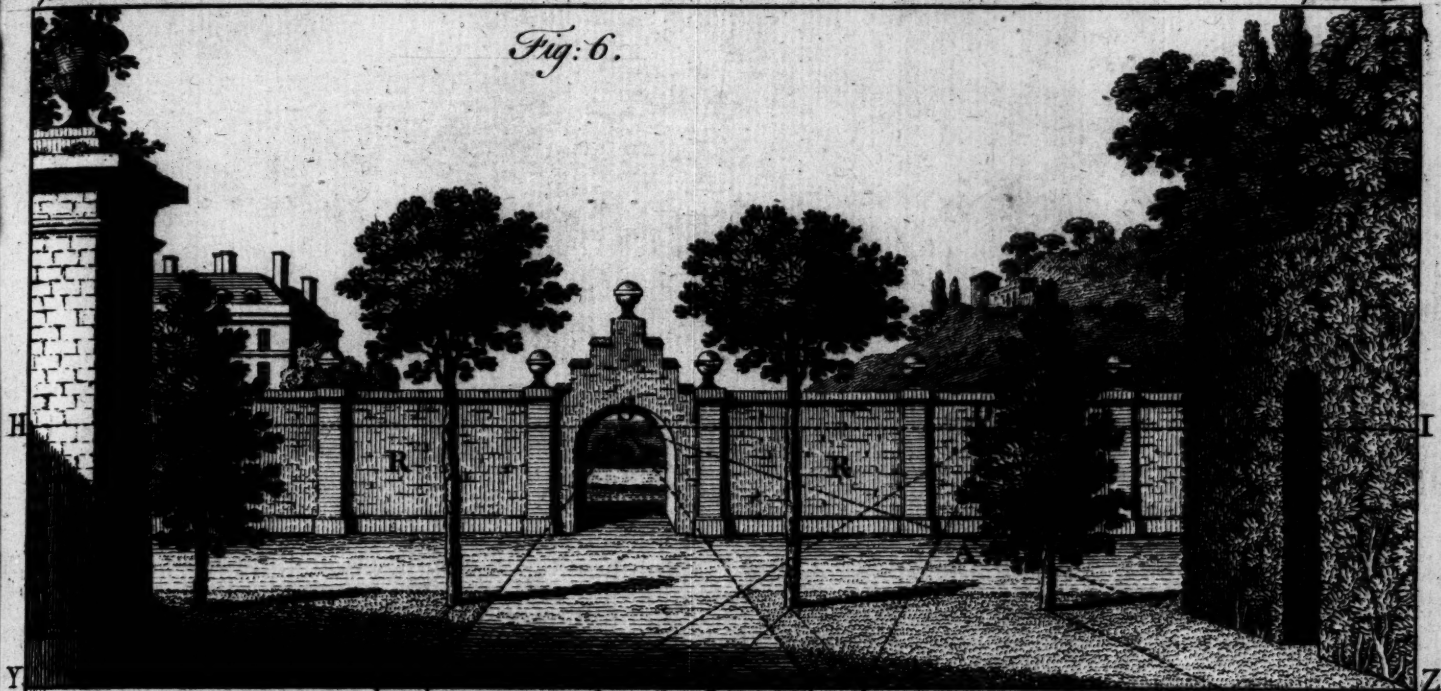
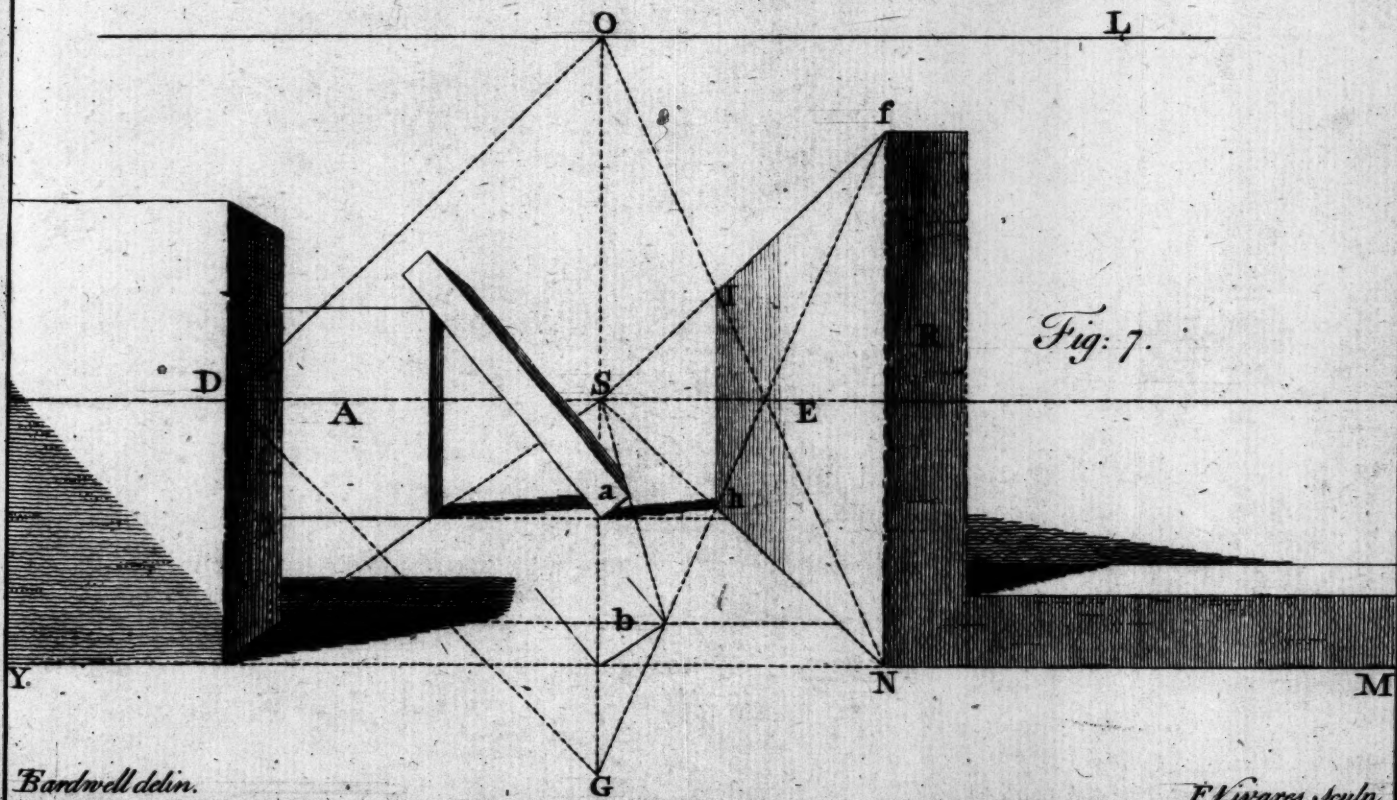


Fig: 7.



In this seventh Figure it is obvious, after the Vanishing Lines, their Centers, and Distances are fixed, that the Rules for drawing the Appearance of Objects upon the vertical or perpendicular Plane, are the same as those for representing them on the Horizontal Plane; which Rules will answer the same to inclined Planes.

The Line which passes through OL, is the Vanishing Line of an inclined Plane, which inclines to the Picture in the Direction of the Line DO, and OL is the Distance of that Vanishing Line, it being the Length of DO; which last is the Parallel of the inclined Plane. More will be said on this Subject, when we come to the inclined Plane.



P L A T E I V. F I G. 8.

ZY is the Base-Line, HI the horizontal Line, S the Point of Sight, and SO the principal Ray, or Distance of the Picture.

The two direct Lines CA, and KL are Part of the Originals, whose visual Lines AS and LS terminate this agreeable Walk. My Design in this Picture, is chiefly to shew the Representation of a Line, which is perpendicular to the Ground Plane, whose original Seat is C; the Projection of which is the Intersection of the Visual AS, and the Ray CO, as a.

The Object which I have made choice of for the perpendicular Line, is the Fust of the Gothic Column; the Axis of which is next to be demonstrated.

Let AB, in the Plane of the Picture, be the given Height of the perpendicular Line, then will the Visual BS determine the Top. And a Line drawn from the Seat a, perpendicular to the Base-Line, gives the Axis of the Column, the Representation sought.

The Representation is in a Visual Plane, which passes from the Line AB, through the Column, the Face of the green Wall, and vanishes in

S the Visual Point. This Visual Plane is also a vertical Plane, because it is in a perpendicular Direction. There is also a perpendicular Plane, which passes through the Axes of the Yews, or Cone Trees, in which are found their Heights. Their Seats may be found, as FIG. 3, in the First Plate. The Situation of the Buildings is parallel to the Picture, which may be observed by their parallel Parts corresponding with the Base-Line.

FIG. 9. ZY is the Base-Line, S the Point of Sight, DE the Horizontal Line, SO the Distance of the Picture, GO is the Vanishing Line of the vertical Plane, and SD is its Distance, placed perpendicular to it.

All these Objects are in a perpendicular Position to the Horizontal Plane; therefore all their Sides are in perpendicular or vertical Planes.

The Figure A is the Representation of a Cube, which has its nearest Side in the Plane of the Picture; the Perspective of the upper Face, in the Horizontal Plane, is shewn by the Visuals and the Diagonals from D and E, in the Vanishing Line of that Plane.

The Projection of the Side in the Vertical Plane, is also shewn by the Visuals and Diagonals G 4, and O 5. Here I have made the double Projection to this Cube, only to shew how exactly alike the Principles are to both the Planes; which will appear more, if we turn the Paper, so that the Vanishing Line GO, be in the Horizontal Position; then the Horizontal Scheme will be changed to the Vertical, and consequently appear so.

The Pillar E, has that and its opposite Side parallel to the Plane of the Picture. But the other Sides are in vertical Planes, which vanish in the Visual Point. The Plan is shewn by the Diagonal to E. It is obvious from this Figure, that all Objects, which are parallel to the Picture, cannot alter nor change their Shapes; for if we suppose Lines continued from all the Parts to the Vanishing Point, and that they were cut by a Plane in a vertical and parallel Direction to the Picture; yet then every Section would retain the original Form of the Side E.

The Pillar B, placed obliquely with the Base-Line, has its nearest Angle in the Plane of the Picture; the Vanishing Points are produced by the
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Fig. 8.

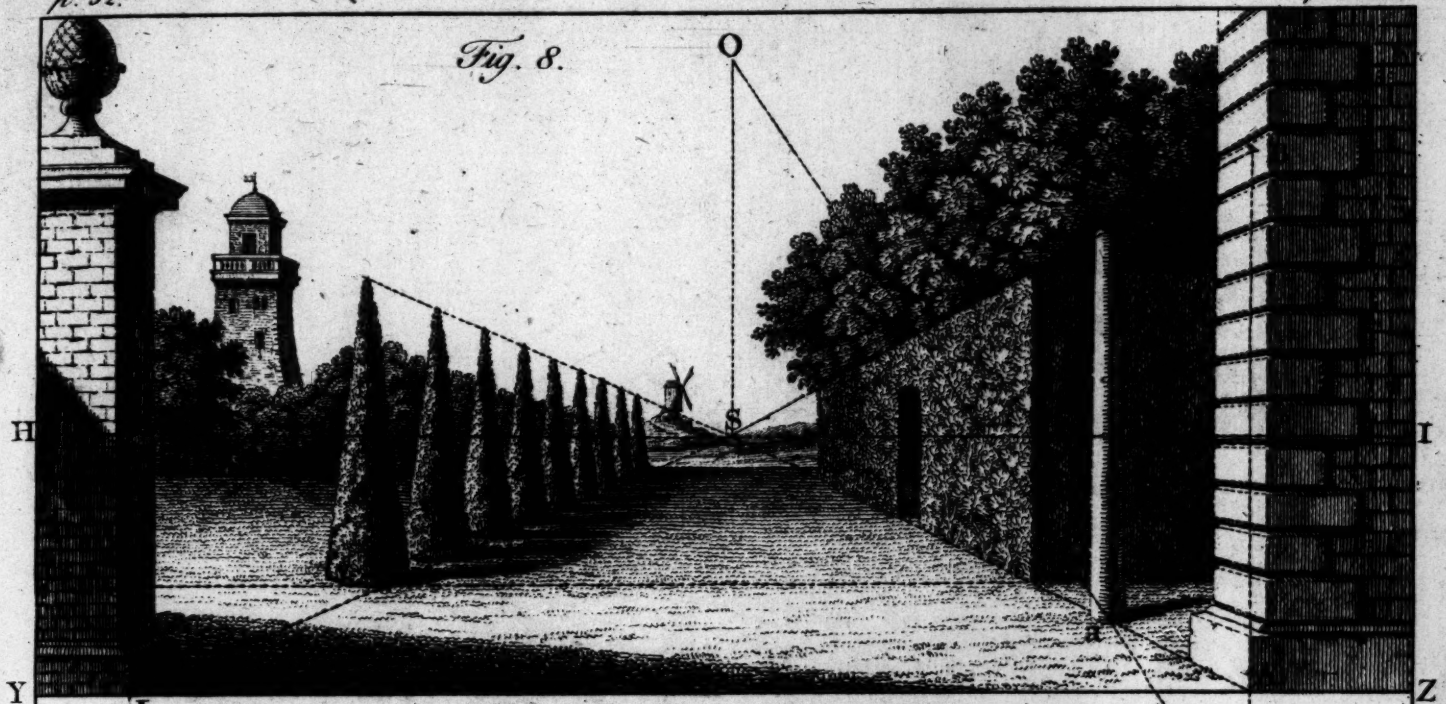
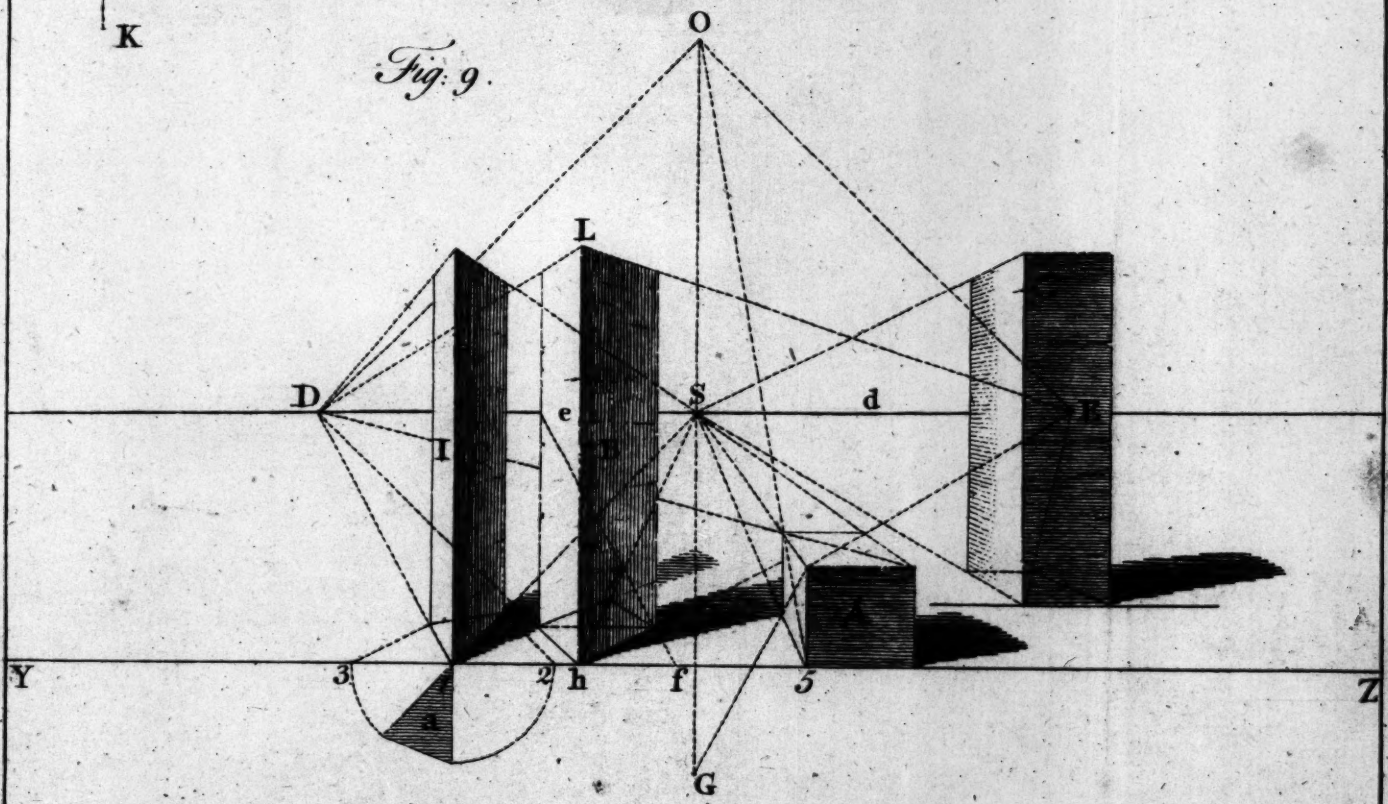


Fig. 9.

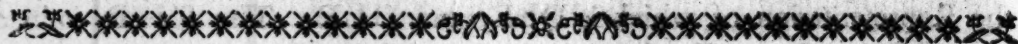


Generating Lines, which make the right Angle at the Eye Point, as DOE, the Representation of which is DhE, and DLE. The Side B, is in a vertical Plane that passes through the Line Lh, and vanishes in the Point E. The other Side e, is in the Plane hLD, and therefore vanishes in the Point D. In order to project the Bottom, bring down the Distance of the Vanishing Point E to the Vanishing Line, as e. Make hf, equal to the Side, and draw fe, which gives the Side h6; draw a Line from 6, parallel to the Base-Line, to intersect hD, which gives the other Side: But if the Vanishing Points were not at equal Distance from the Point of Sight, which is here the Vanishing Point of the Diagonal, then it would be necessary to draw Lines from 6 to D, and from E through 7, which would give the other Side.

The triangular Pillar C, has its nearest Angle in the Plane of the Picture, and its Plan in the Ground Plane; the Projection of which is found by bringing the Sides to the Base-Line, as 12 and 13. Draw 2D, which gives the Side of the Visual Line; d is the Distance of D brought down to the Horizontal Line; draw 3d which gives the other Side: Then raise the Sides, and finish the Top. The Side C is in a Vertical and Visual Plane, the Side I vanishes in the Point D.

The nearest Parts of Objects will, in their Representations, be farthest from the Vanishing Line of the Horizontal Plane; and if that Vanishing Line was in the Middle, their Tops and Bottoms would then be exactly similar, as may be understood by these Objects.

I imagine, from the Principles which I have already laid down, the Reader will be inclined to believe, that the Representation of Objects may be projected without the Ground Plane. For if we understand the Original, why should we not use the same Rules at the Part of the Object in the Picture, where the Projection is required, as if it was below the Bottom of the Picture? Which Method would certainly shorten the Work, and make it more easy.



P L A T E V. F I G. 10.

Z Y is the Base Line, P I the Horizontal Line, S the Point of Sight, SO the Distance of the Picture, and AB Part of an original oblique Line.

All the Objects in this Picture are represented to the Eye obliquely; not one Visual Line is to be found in the Work, except the principal Ray. The Vanishing Points vary in their Distances from the Point of Sight, the Situation of the Wall is governed by the original Line AB, the Parallel of which is OV, and PO is perpendicular to it. This makes the Generating Angle POV 90 Degrees; which determines the End of the Wall to be square.

In order to find the Perspective of the Wall, we should first find the Representation of the Plan, from which we raise the Elevations: The Whole being governed by two Vanishing Points, with their Distances brought to the Vanishing Line, makes it very easy. The Seat of the Trees is found as that in Figure 3. Plate I. by making their Distance or Space from the first Tree, parallel to the Base-Line; and dividing the Line AP, as ES, in that Figure; but remember it should be with the Distance of the Vanishing Point P.

The Obelisk at P, being placed with the Walks, has their Vanishing Points.

The Corner of the Building, at a, is square, though it appears an obtuse Angle, which is owing to the little Distance of the Picture. For had the Point P been at a much greater Distance, the Obliquity of the Line PZ, would appear more to the Satisfaction of the Eye.

FIG. 11. Here AZ is the Base-Line, PV the Horizontal Line, S the Point of Sight, and SO the Distance of the Picture.

I de-

Fig. 10.

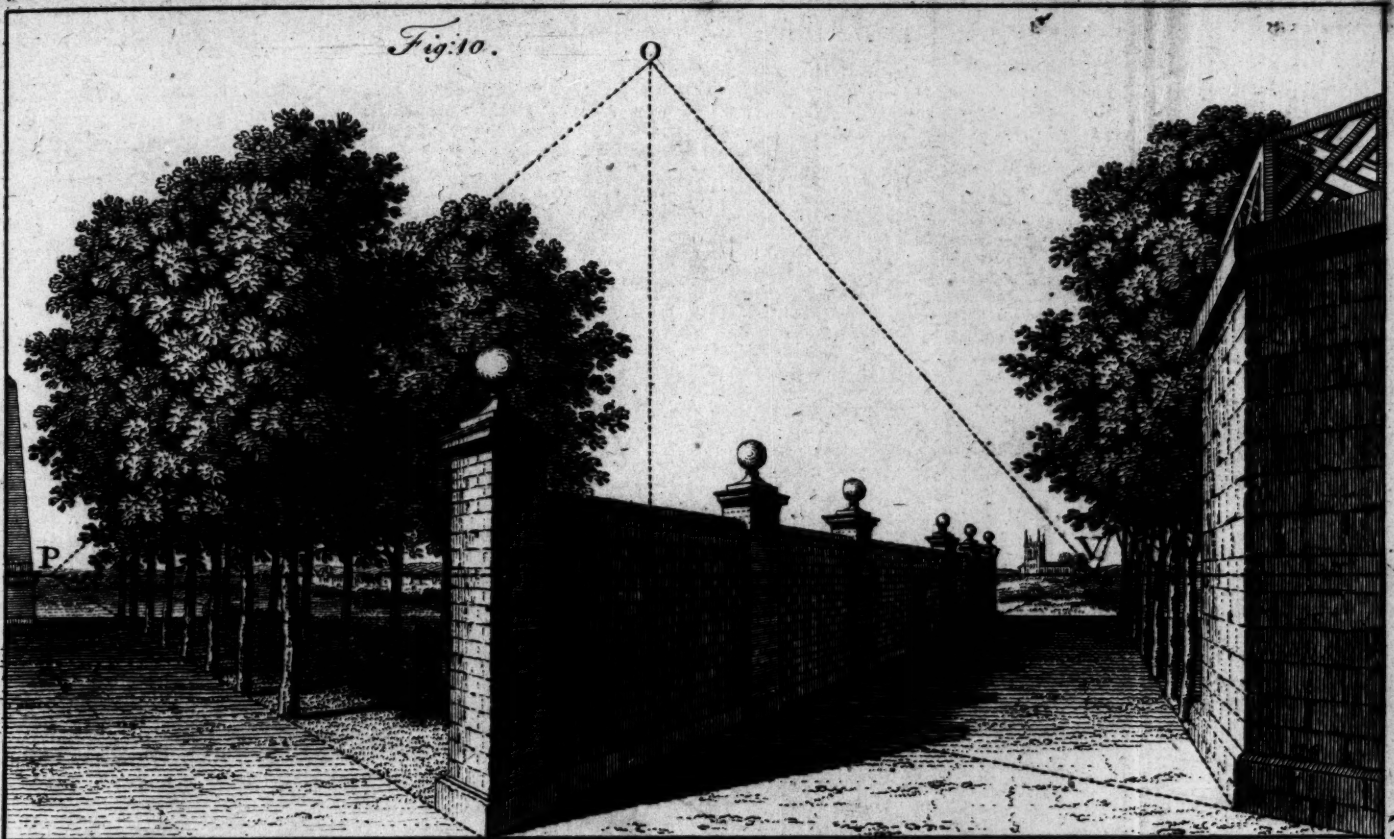
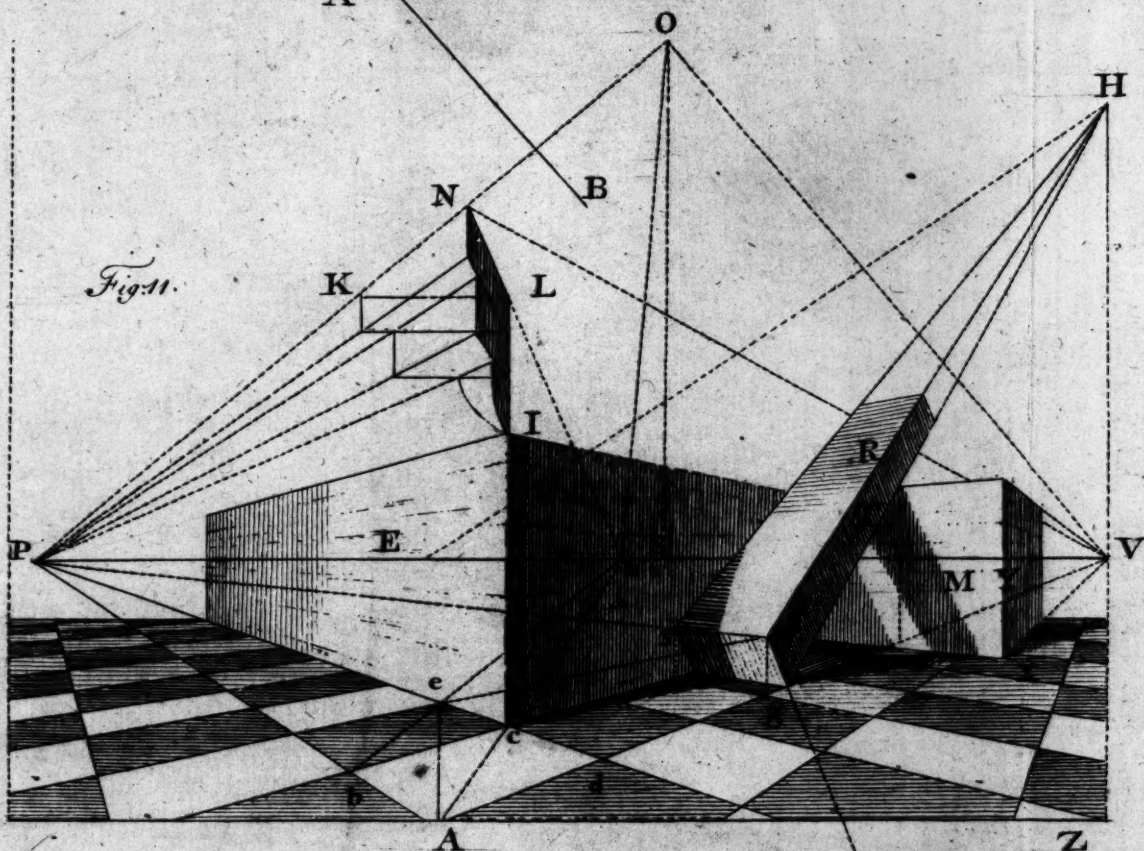


Fig. 11.



I design to begin with the Projection of the Wall, and after that, of the Floor, then the Object R T, and so finish with the Moulding above the Wall.

The Generating Angle POV is a right Angle; therefore those of the Wall will be square.

We should first make the Corner cI, then the Side E, and next that of S. Assume the Corner XY, and draw Lines from it to P, to intersect those of cV and IV, which will give the Side M, and make the Side Y, which finishes the Wall.

The Line Oh, divides the Angle POV equally, and ch is its Representation. h is the Vanishing Point of Lines that intersect the Wall, as Diagonals do the Side of a Square. Let Ac be the Diagonal of the first Square: Draw AV and AP, intersect them with Pc and Vc, which give the Square Abcd, the next Diagonal is be. By this Repetition it is easy to see how the whole Floor is projected.

I design the Corner f of the Object R T, to be exactly over the Point g, and that its Side opposite to T, should touch the Wall.

Let Ae in the Plane of the Picture, be the given Height of the Corner f; therefore that Corner is the Intersection of eV, and a perpendicular from g.

The Side next the Wall, and its opposite T, are in a vertical Plane, the Vanishing Line of which is VH, because it passes through the Point V in that Direction. And V is the Vanishing Point of the common Intersection of the vertical and Horizontal Planes. E is the Distance of the Vanishing Point V, brought down to the Horizontal Line, the Place where we should make the original Angle of Inclination, as VEH, which is the Angle the Object is supposed to make with the Floor. And H is the Vanishing Point of the Inclination.

If from the Point E we draw a Line perpendicular to HE, to cut the Vanishing Line HV, then will that Point be the Vanishing Point of Lines perpendicular

perpendicular to the Side R. The Perpendicular at 3 gives the Length of 3 f. Draw all the Sides to their Vanishing Points, which finish the Representation.

The most exact and easiest Method of projecting Mouldings in Architecture, is to make the geometrical Profile at its Place in the Picture, which I design to shew by the Projection of these three Mouldings, that represent a sort of Cornice.

Let IKL be the geometrical Profile of the Mouldings, placed at the Top of the Wall, to the Line cL. Draw a Line from the Vanishing Point of the Diagonal h, through L, cut that with a Line from P, through K, the Intersection of which is N, the Extremity of the Projection. By repeating this Method at every Point of the Profile, down to the Bottom I, we shall have the exact Representation in a vertical Plane, which passes through the Angle or Mitre Joint. When this Projection of the Mitre Joint is found, we have nothing more to do, but to continue the Lines of the Sides, in their proper Direction.

P L A T E VI.

THIS Picture is the Representation of a large Block of Stone, whose Angles are square, like those a Cube. It stands on one of its Edges on the Horizontal Plane, and is supported by another Block. The Line CP, is the Seat of the Edge it stands on; and CV is the Seat of the Side R. Its Angle of Inclination with the Horizontal Plane is equal to the Angle VEH. Therefore H is the Vanishing Point of its Inclination.

FIG. 12. Let ZY be the Base-Line, PE the Horizontal Line, S the Point of Sight, SO the Distance of the Picture, and P the Vanishing Point of the Edge the Block stands on.

First we must find V, the Vanishing Point of Lines that are perpendicular to the Point P; thus: Draw a Line from P to the Eye-point O, and

Fig. 12.

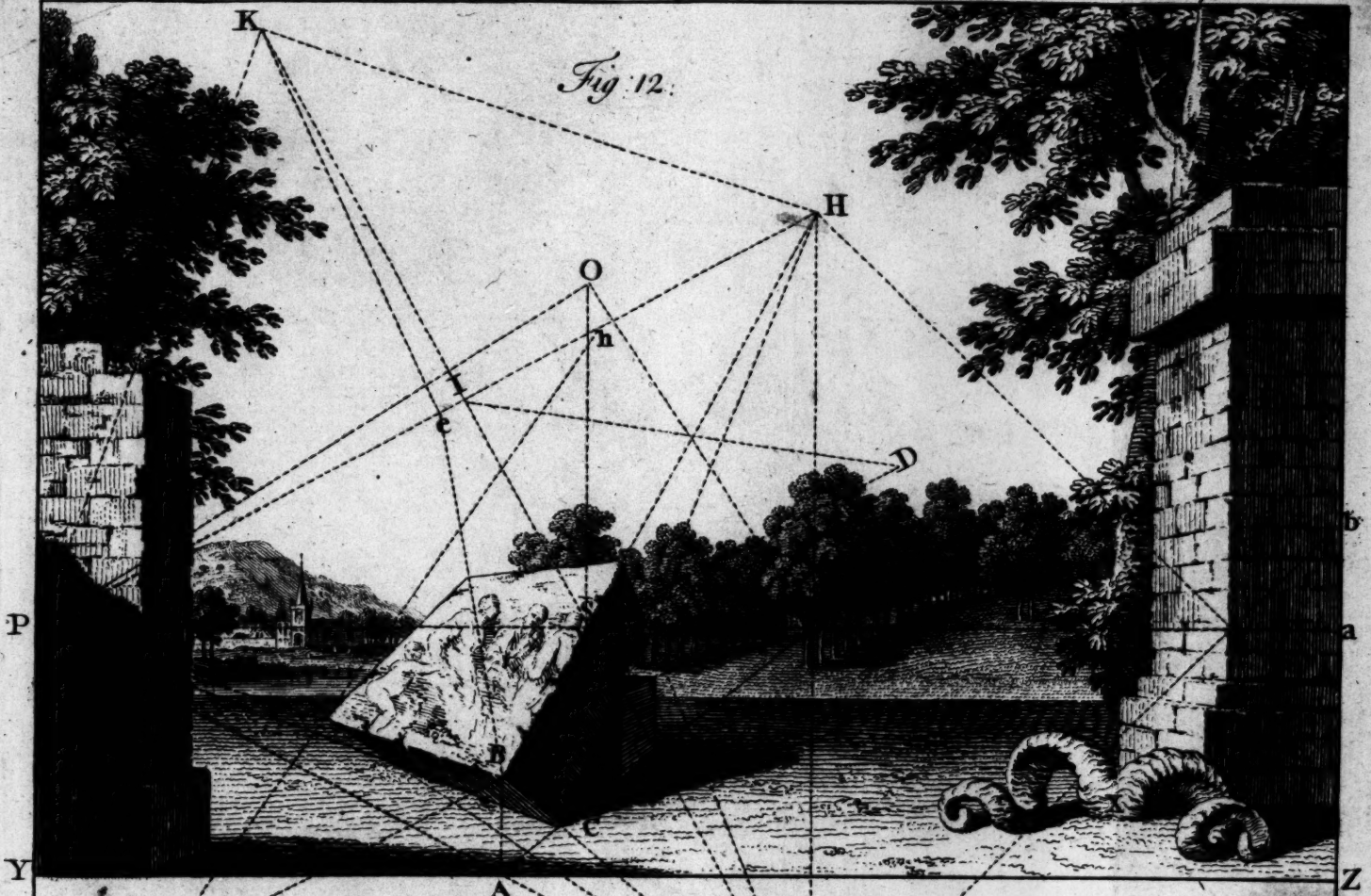


Fig. 13.

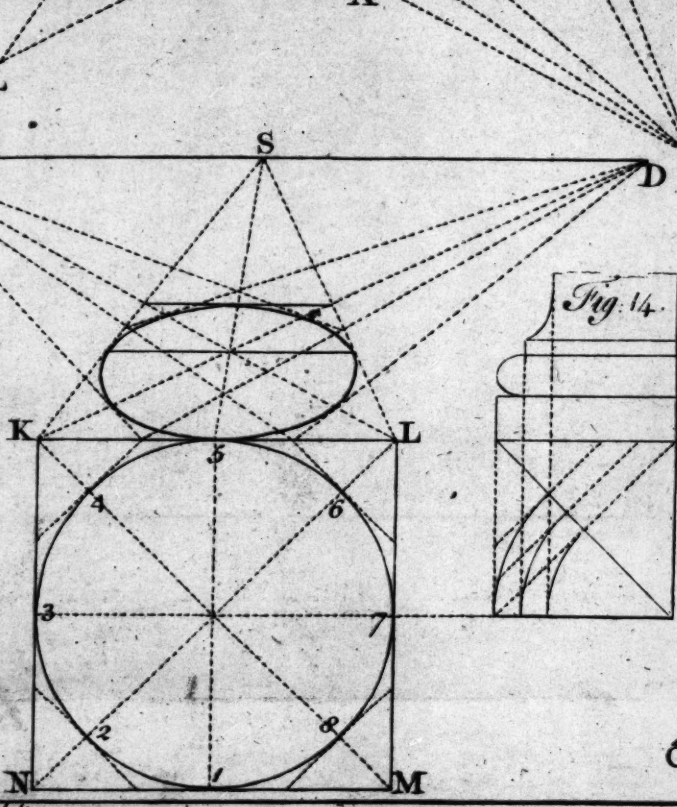


Fig. 14.

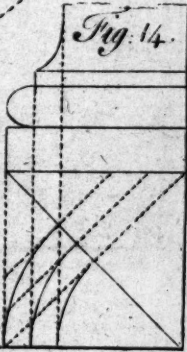
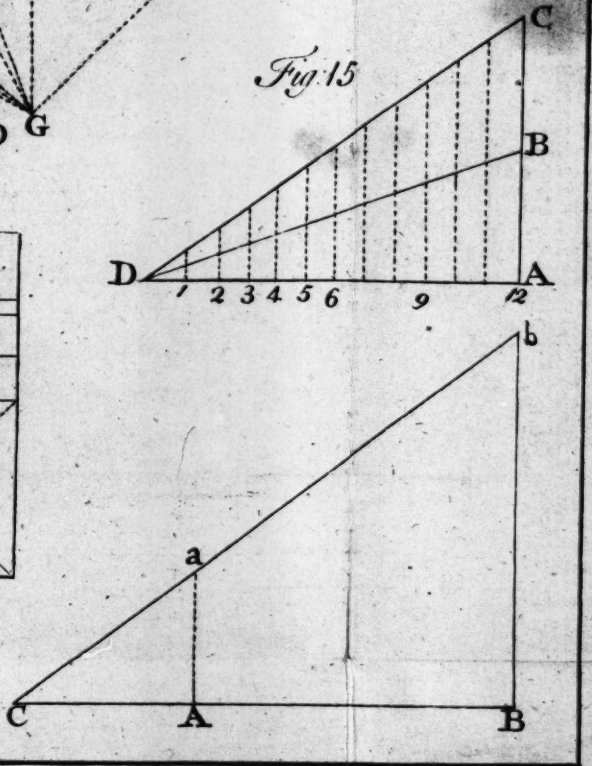


Fig. 15.



and make OV perpendicular to the Line OP, which gives the Vanishing Point V: Then will V be the Vanishing Point of the Seat of the Side R; which Side is in a vertical Plane, whose Vanishing Line passes thro' V in that Direction: Therefore V is the Vanishing Point of the common Intersection of the Vertical and Horizontal Planes. Draw the Vanishing Line GH; then will V be its Center, and VO its Distance. Make VE perpendicular to the Vanishing Line GH, and equal to its Distance VO: Then at the Point E make the geometrical Angle of Inclination, as VEH, which gives H the Vanishing Point of the Inclination. Draw EG perpendicular to EH, which makes G in that Vanishing Line the Vanishing Point of Lines perpendicular to H. Next draw the Vanishing Line PH, and make SD parallel to it, and equal to the Distance of the Picture; then, from the Point of Sight, draw a Line to cut the Vanishing Line PH at right Angles; which gives I the Center, and ID the Distance, of that Vanishing Line.

Here it is obvious in this Projection, that the Lines PH, GH, and PG, are the three Vanishing Lines of the several Faces of a Figure, which contain a solid right Angle.

It is also very plain, that the Line EH, according to these Rules, must be the geometrical of the original inclined Plane: Therefore, if we make Eb equal to the End or Thickness of the Block, then will a, be the Seat of b, as on the Horizontal Plane.

To proceed with the Projection: Make AB in the Plane of the Picture equal to ab; then will the Point B be the nearest Angle of the Block.

Next we should make IK equal to ID, and draw the Lines PK, and HK, that generate a square Angle, which is equally divided by the Line Ke. Make BL equal to the Length of the Block, and parallel to the Vanishing Line PH. Draw a Line from L to h, the Distance of P; which will give the Side Bn. Draw nH, and the Diagonal Be, and thro' their Intersections draw a Line from P, which gives the upper Side. Next draw the Line BG, which gives BC, the nearest Edge; and draw the Lines BP, CP, and BH, CH; then the Line nG, and one from the Angle above S to G, will finish the whole Representation, or Projection of the Block.

I have endeavoured to shew, in the Progress of all the Schemes, that the Principles, on which the whole Art depends, are so simple, that it is obvious the Method is general to all Planes alike.

First, of the Horizontal Plane. The Distance of the Picture must be placed from the Center, or Point of Sight, perpendicular to its Vanishing Line, before we can make the generating Angles, which give the Vanishing Points: Then we may bring down their Distances to the Horizontal Line, provided the Dimensions of the Original are brought parallel to them; as I have shewn in the Course of the Work.

Secondly, of the Vertical Plane. The Distance of the Vanishing Line is placed perpendicular to it; and from the Eye-point proceed the generating Lines that give the Vanishing Points: The Distance of which are used and brought to the Vanishing Line in the same manner as those of the Horizontal Plane.

And the Inclined Plane has its Distance placed perpendicular to the Vanishing Line; and from the Eye-point proceed the generating Lines and Angles, which produce the Vanishing Points, and which are also brought to the Vanishing Line, and used as those of the Horizontal.

The Method of finding the Center of a Vanishing Line, is, only to draw a Line from the Point of Sight, to cut or intersect the Vanishing Line at right Angles; which Intersection will be the Center of that Vanishing Line. The general Rule for finding the Distance of a Vanishing Line, is, always to make the Distance of the Picture from the Point of Sight parallel to that Vanishing Line, and to draw a Line from that, to the Center of the Vanishing Line, which will be the Distance of that Vanishing Line, as DI is to the Vanishing Line PH, or OV to that of GH.

To find the perspective Representation of Circles, we are obliged to make a Plan of the Circle, or Part of the Plan, by adding such Lines to it, as may easily be projected, and leave a clear Idea of the required Circle.

FIG. 13. Let S be the Point of Sight, D and E the Points of Distance, and KLMN the Scheme of the Plan.

The

The most exact and easiest Method, is, to inclose the Circle with a Square, and then make the two Diameters and Diagonals, which give the eight required Points. But instead of drawing Lines thro' the Points of the Diagonals parallel to the Sides of the Square, I make them parallel to the Diagonals: This Method gives the same Points, with the Lines nearer to the Circle than can be drawn by any other Method whatsoever. The rest of the Figure needs no Demonstration.

FIG. 14. Shews the Method of making the Plan of the Circles, in order to find the perspective Representation of the Torus; which I have done according to my Method, just shewn, of drawing Circles; and which may be understood very easily, at Sight of this Figure.

The Perspective of the Torus seems to be a Circle contained in four Lines, which are nearer or farther distant from each other, according to the Situation of the Eye: Two of which are perpendicular to the Horizontal Plane: These give the greatest Breadth of the Torus; the other two are parallel to that Plane, and give the Height and Depth: The one is the upper and farthest Part of the Circle, the other the nearest and bottom Part of the Torus. The two perpendicular Lines proceed from the Extremity of the Circle in the Plan, which are found from the Projection of the two eight opposite Parts: Those that give the Height and Depth are governed by the Perspective Section of the Base, which is in the Vertical Plane.

FIG. 15. Is the Diagonal Scale; which is of universal Use for transferring all Sorts of Designs to the greatest Exactness, and so easy to understand, that one Demonstration is sufficient for every Artist; who will, I imagine, find no manner of Difficulty in applying it to Practice. Suppose AB to represent one Foot in the Design which we are to work from, and AC to be the intended Length of one Foot in that which we are going to make.

The Method is, first to take the Dimensions of the Part we propose to begin with; then to place the Compasses to the Base-Line of the Scale,

and find what it is in the Line DB; then open them to that in the Line DC, which will be the required Length.

Thus the Representation is found by Feet and Inches; because the Base-Line DA contains twelve Parts, which consequently divide the Length AB, and AC, on the Lines DB, and DC, into that Number.

By this Method we may make the Scale to any Proportion: And as it is the Business of every Artift to find a proper Scale for his Purpose, therefore Painters are not obliged to use always such Scales as the Work was wrought to.

Suppose we draw the Pedestal without using the Method of Feet and Inches: Divide the whole Height into any convenient Number of equal Parts, and let one of those be for the Scale: Then divide the Height we intend to make the Pedestal of, in the same manner, and apply them to the Method of the Scale; which will answer our Purpose as well. It is sometimes necessary, in copying, to divide the Original into a Number of Squares, and then divide the Cloth for the Copy the same. If in one of the Squares at the Corner of the Cloth we make the Scale according to this Method, we may use them as we did the Scale of Feet and Inches.

The Number in the Base of the Scale is at our Pleasure. Remember to make the Squares very large; for none but Novices make them otherwise.

FIG. 16. Is a Method which I have often found to be of great Use, and very easy to practise, when we are a little used to it.

Suppose the Line Aa, to be the Height of any Design we have to work from; and the Line Bb, the intended Height of that which we are going to make. Draw the Base CB, then place the Design perpendicular to it as Aa, Bb, &c. and draw a Line from b through a, to cut the Base, which will give the Center C.

If

If the Line *Aa*, be divided into any Number of Parts, and we draw Lines from the Center *C* through them, to cut the Line *Bb*, then will they divide the Line *Bb* in the same Manner exactly.

Therefore if the Line *Aa*, was the Axis of a Column and Entablature, the same may be transferred to the Height we would have it, by having a small Nail in the Center, and a fine Thread, such as the Wig-makers weave with, and only strain the same over the Parts in *Aa*, to *Bb*, which will give the required Dimensions.

In the same Manner we may have all the Breadths, by applying them to the Line *Aa*, and continuing them to the Line *Bb*; or if it is only a few of them, as the Diameters, they may be done separately: But remember, that after the Places of the Lines *Aa* and *Bb* are fixed, they must continue so, till the Whole is finished.

The antique Figure in the sixth Plate, marked with the Letter *X*, is an Object I have studied with great Application and Care, in order to project it exactly, according to the Rules of Perspective; and as I improved in the Knowledge of the new Principles, I flattered myself I should succeed; believing if I arrived at such Perfection in the Art, I should then be able in time to represent all Objects whatsoever, as some of the Learned in the Mathematicks will have it, according to the *strictest Rules*; who dogmatically assert that every Part of the Perspective should be mathematically true. When we fancy this to be really the Case, it is reasonable to believe that we should be anxious to learn an Art, which we think so absolutely necessary. Now, gentle Reader, I must confess my Weakness, and tell you, that notwithstanding all my Care, and puzzling after this mathematical Truth; I find the Undertaking was too great for my Capacity; and therefore, from the Experience of my Folly, I determined to give up the Attempt, and flatter myself no farther with such Expectations. But whenever the Rules which I have shewn, should fail, and grow tedious, which I believe will not happen in Matters of Consequence, I design immediately to settle the Affair at Sight of the Object.

The

The Volutes in the Capitals of Columns, and the Twist in Stair-cases, are Objects of this Nature, and very probably were taken from this Antique. It has also a great Resemblance to Mr. *Hogarth's precise Serpentine Line*; and therefore, without doubt, has some Grace, though the Twist is a little quicker. It is an Object of well-varied Contents, whose Proportions gradually lessen to its Extremities; and its Dimensions are governed by *Fitness, Variety, Uniformity, Simplicity, Intricacy, and Quantity*. What a Pity it is, this venerable Object of Antiquity should not be represented by the *strictest Rules* of Perspective! I confess this would afford Matter of Triumph to any learned Critic, that is happy enough to succeed in the Attempt.

In pursuance of our present Inquiry, suppose, according to a certain chimerical new System, the Object under our Consideration be imagined to have all its inward Contents nicely scooped out, and the Eye at once to view the Whole from within, and mark the opposite corresponding Parts, and take Care to acquire a perfect Idea of the Distances and Bearings of their several material Points and Lines in the Surfaces: Or, for the more easy Description of the Projection, suppose we were to gauge the Contents with Wires, in order to assist and guide us to a readier Conception of all the intervening Parts; I leave it to the Critics to judge of what Use these Expedients are, towards raising in the Imagination a true and perfect Idea of the Antique in Question.

The Pamphlet intituled *A critical Examination of the Paintings on the Ceiling of the Banqueting-house at White-hall*, shews that that celebrated Ceiling has nine separate Points of Sight: And that no Painting can appear perfectly true, unless seen from the Point intended by the Painter: And though a Picture may be perfectly true from one certain Point of View, it cannot from any other. Therefore the Author has taken great Care, to shew the Necessity of regarding a Picture, as intended by the Painter.

The Picture he says, being always considered as a transparent Surface or Medium, through which the Visual Rays are supposed to pass; if the Spectator changes his Situation, those Rays (in Nature) will intersect that Surface

face in different Points; and therefore (in the Picture) being determined to such certain Points, the Station of the Spectator becomes necessarily fixed and unalterable, and the Picture must appear false seen otherwise.

Suppose we see, through a Window or transparent Plane, a real Cube, placed directly opposite, tho' somewhat below, the Eye. In this Situation we shall see only two Faces, one in Front, and the other at Top; and if we move to the Right or Left, we must see one of the other Faces. This is his Proposition; which is certainly true.

In order to understand the Principles of Perspective, we are obliged to consider the Picture as a transparent Plane, thro' which the visual Rays pass to the Spectator's Eye. But when the Design is really a Picture, whose Representation is fixed upon some opaque Body, as a Board, Wall, or painted Cloth, that cannot be transparent, but a flat smooth Surface; and the Object represented is a Cube that shews only two Faces, one in Front, and the other at Top; tho' we move to the Right or Left from the Point of Sight, we shall never see more by changing the Place; neither is it reasonable to believe we should: For if we find the same Appearance, tho' moved from the Point intended by the Painter, the Case is not altered; which shews there is no Necessity of having the Eye of the Spectator exactly in that identical Point.

If the Spectator's Eye must coincide with the Point of Sight, the Distance should be considered accordingly; and it will then be a very difficult Matter to come at the proper Point of View to see the Picture; and the more so, as its Horizon, when hung up, is seldom so low as the Eye.

I own the Sight of the Pamphlet excited my Curiosity to examine the Ceiling; and I find the Centre of the Whole to be the only Point of Sight requisite in all that noble Design. For, from the Middle of the Room, I saw the Intention of that great Painter, and was convinced of it from the Order of the Whole, and by the natural Position of the Figures, which appeared all finely foreshortened, and looked like such living Objects viewed from the middle of the Room below, which was, in my Opinion, the principal Point of View that *Rubens* intended for the whole Ceiling.

I am also of Opinion, that all Ceilings, except those of Galleries or long Rooms, should have but one Point of Sight; and, that there are some Subjects, which I believe require no Point of Sight, as living Objects represented in the Clouds, which have no Architecture, nor any terrestrial Appearance; which is the Case with most of the Work in this Ceiling. And if there is no Point of Sight required in the Work of the Picture, then I think there is none in regard to its being *truly seen*; because the Eye cannot coincide with the Point that never was made or intended.

It was not material to take Notice of the most dry and lifeless Part of the Performance; I expected Mr. *Highmore* would have given us some ingenious Remarks on the Foreshortenings of the Figures, and of the Excellence of the Colouring, which I presume would have been more agreeable to his Readers, than telling them, that *Rubens* was a little deficient in an Art which was never understood, as he might have said, till this Century. But it is reasonable to believe, if his Leisure had permitted him to examine the Whole, he would have found much to commend, and very little to censure.

As it may be expected, that I should say something of the Perspective of Shadows, I shall only observe, that the Geometrical or Perspective Knowledge of Shadows is of very little Consequence to a Painter; it is easily understood, when we have learned that of the Objects. But in my Opinion Painters may spare themselves the Trouble of learning the lineal Perspective of Shadows, because their Business is to shun every thing of that Nature in a Picture. All the Limits and Shapes of Shadows should vanish; every Part that is hard and edgy cuts and offends the Eye.

Having now given my Readers the best Insight in my Power to the Practice of Painting and Perspective, I hope they will excuse the Size of this Treatise, which it has been my Study, from its first Projection, to confine to as narrow Limits as possible, being from Experience convinced, that an Art (if properly) cannot be too concisely described: Therefore I am sorry I could not, from the Nature of the Subjects, reduce it to a shorter or lesser Work,

F I N I S .



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 Edwards' Anecdotes Printed 1808 1. 1. 0
 D^o Perspective D^o 1788
 D^o 52 Etchings D^o 1799



NB Dead Colouring. Sky, Blue & White
 Grey, Blue, Red & White. 1st Painting was much
 as Paint, Thatch in the Ground, Timber, Trees
 Oker & Prussian, Raw Terre Sianna & Prussian
 & a kind of Purple of Prussian, Red and Terre Sianna
 Finish. Raw Terre Sianna Prussian, Burnt Ter
 re & Prussian, Coal & Burnt Ter: Rose Pink,
 Oker & Yellow &c Scales' Method.

To repair the cracks of the Canvas in an old Oil
Painting. 1st Separate the Canvas from the Frame
and lay it on a smooth table or striken Board with
the painting downwards, & nail it securely, then
with a Brush cover the Canvas with some melted
white wax, and with a warm flat smoothing iron
rub over the wax, and press it hard, which will
draw the Colours up to the Canvas. To Varnish
the Picture, take white wax and spirits of turpen-
tine, with a small quantity of linseed Oil and sugar
of lead, melt them over the fire, dip a fine linen
rag therein, with which wash your Painting, then
with a fine Linen rag rub over the varnish, till it
begins to be polished, let it remain till next day &
rub it over with a fine waxed cloth, afterwards with
a soft linen Cloth, using them alternately, the paint-
ing will receive a fine Polish.

1st Neutral Colour. Lake, Indigo, & Lamp Black
2^d Indigo, Light Red, Roman Ocher, equally in
Colour no predominancy. — 3. Indigo, & Indian
Red. Neutral Colours. Indigo & Light Red.
Primitive Colours, Reds, Blues & Yellows. Comp.
Colours. Yell. Ocher & Rom. O. Sunny tints Light R & Lake

[Faint, illegible handwriting, likely bleed-through from the reverse side of the page. The text is written in cursive and spans the entire page.]